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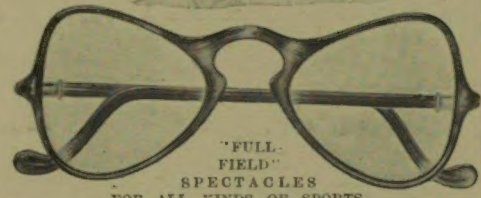
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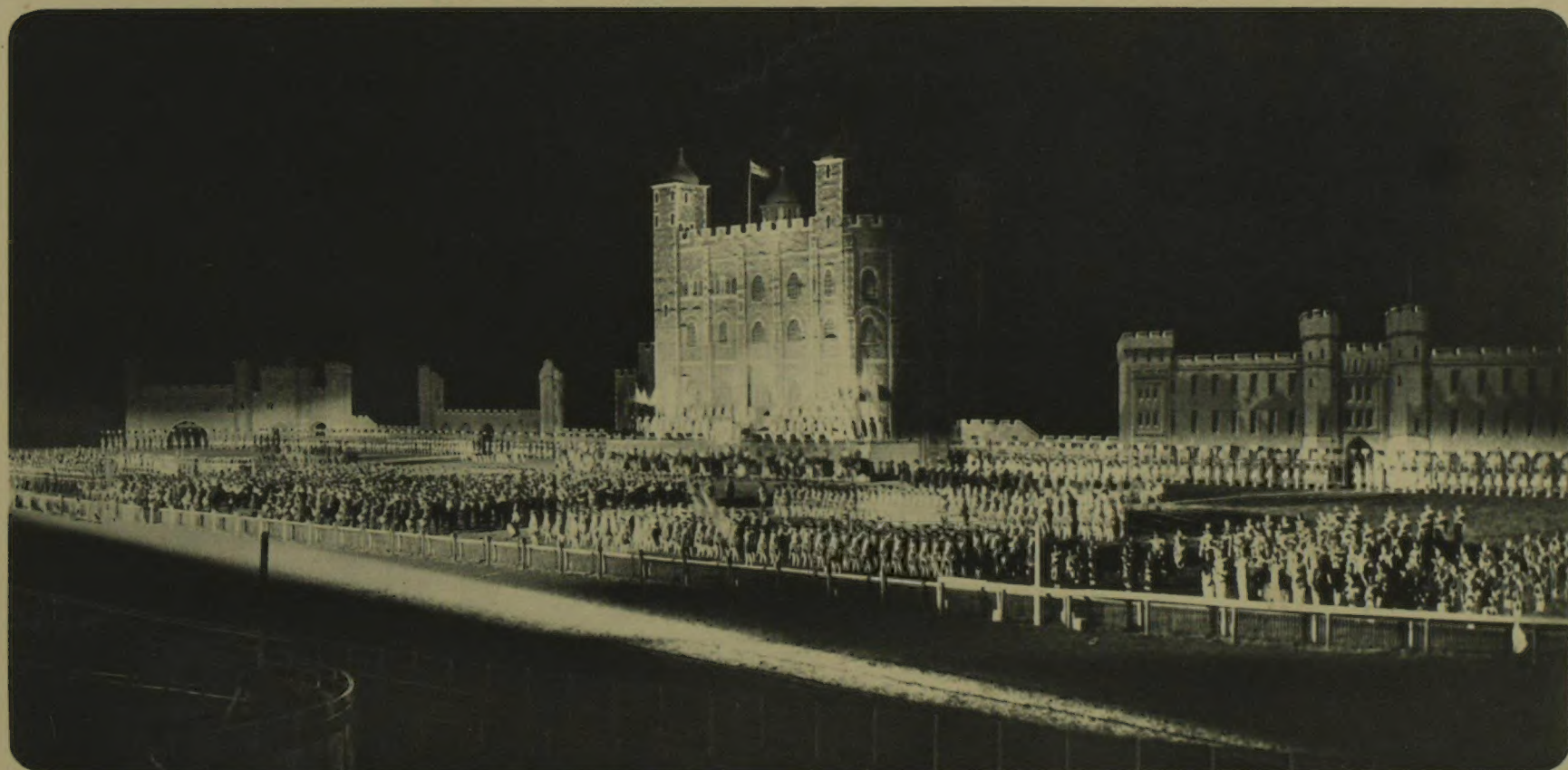
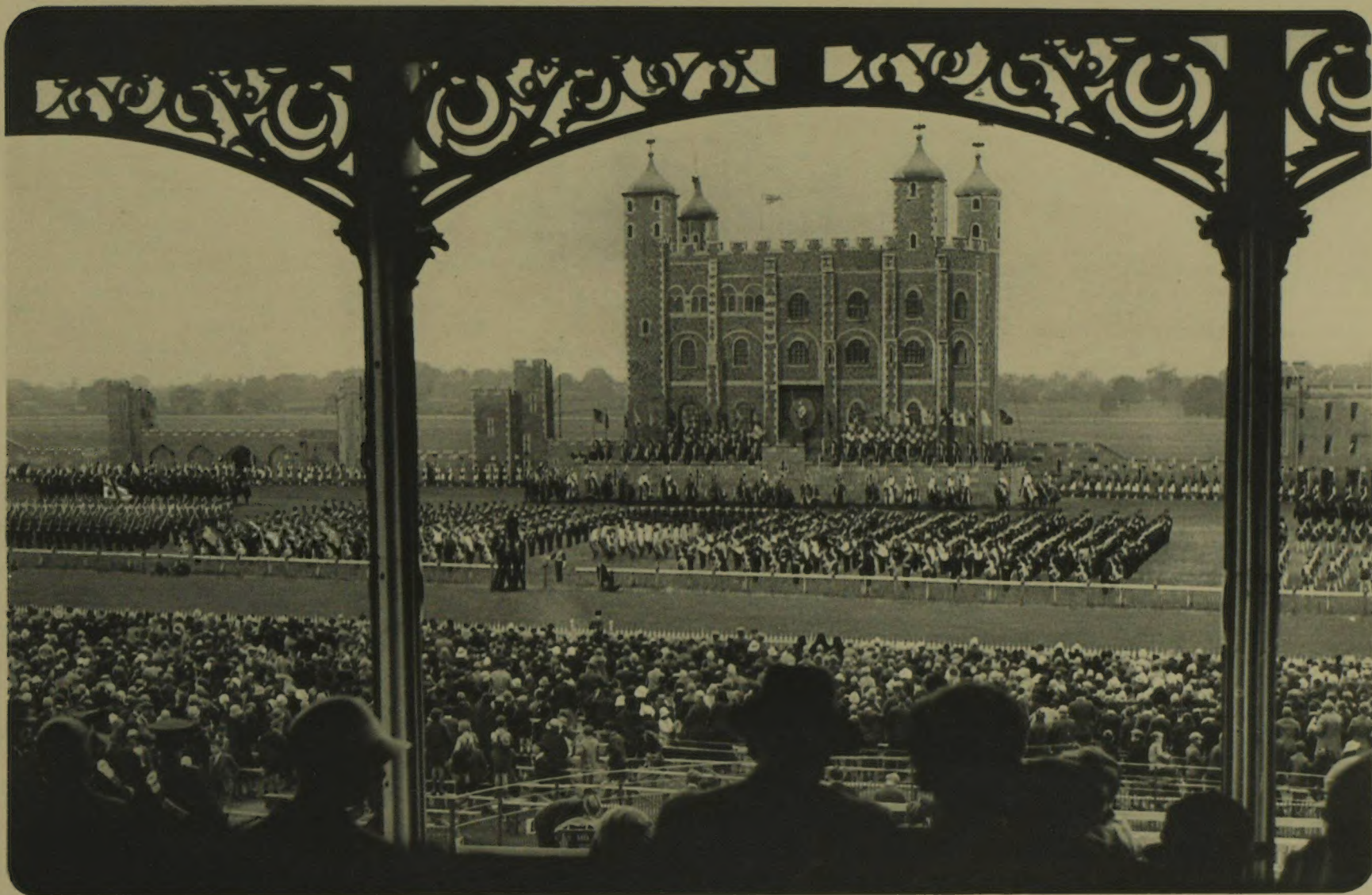
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SATURDAY, JULY 15, 1933.



YORK'S OWN TATTOO: A DAYLIGHT PERFORMANCE (ABOVE) OF THE NORTHERN COMMAND TATTOO ON KNAVESMIRE, SHOWING THE REPLICA OF THE TOWER OF LONDON, AND (BELOW) THE FINALE AT NIGHT.

The York Tattoo, which had its opening performance on the night of July 8, and continued through the following week, is this year more successful than ever, outdoing its previous record of brilliance and pageantry, and forming a worthy counterpart to the Aldershot Command's great spectacle in the south. Its scenes are chosen to emphasise the theme of patriotism and culminate in a finale of "St. George for England" in two tableaux. The historical scenes include the

storming of the Fort El Moro at the taking of Havana in 1762, and a dramatic item based on the Battle of Waterloo. The popular Toy Soldiers' episode, repeated from previous Tattoos, and a display of pipers dancing a reel in the focus of the searchlights, are among the numerous successful scenes. A fine background to the arena is furnished by a model façade of the Tower of London, its towers rising to a height of nearly 100 feet. The programme closes with the toast from "Cavalcade."



By G. K. CHESTERTON.

THERE is one aspect of the Oxford Movement, of which the centenary is now being so widely celebrated and discussed, which does not involve us in any delicate debates about its theological, and still less its ecclesiastical, aspect. And yet it is a matter of great general historical interest, and I think curiously neglected by historians. It is the aspect in which the Oxford Movement may be said to be the second of a long series of movements, which came upon the modern world, wave after wave, but all flowing, even in a secular sense, in one direction; and that what many people honestly believed to be a backward direction. They were not in the least confined to the realm of religion. But they considerably extended the confines of history, and are therefore of considerable interest to historians, of any shade of belief or unbelief. The process of which they were really a part may be roughly described thus: it was simply the process of modern Europe rediscovering her past.

Things can be hidden in light, as well as hidden in darkness. That is a very simple fact of optics, or the science of illumination, which could be attested by any professional limelight man or conjurer experienced in stage illusion. A sheet of light can fall in such a way that it might just as well be a sheet of cardboard; and the most seemingly radiant sort of ray can act in practice as a curtain. That is what has happened in several historical epochs; indeed, it has happened very decisively in our own epoch. That curious race of newspaper optimists, who are turned loose at intervals in the Sunday Press to sing the praises of the delightful present and compare it with the degraded past, are very fond of insisting on the fact that there are now rows of lighted, painted, and extremely unsightly suburban lamp-posts, where a hundred years ago the same lane was defaced with hedges and hideous with flowers, and disgustingly illuminated by daybreak or the full moon. I am not now arguing about whether the advantages do or do not outweigh the disadvantages of the change. I am only pointing out that the light that is shed on these new suburban roads, while it is materially a clarification, is historically a concealment. The illumination is itself only a new form of ignorance. If the wealthy suburban, walking under the ugly lamp-post, does not know what was known by his father the rat-catcher, and his grandfather the poacher, about the actual life and varied experiences of that country lane; if he knows less about the effect of dawn or moonshine on animals or plants, if he has seen less of the conditions in which men were moved to start the stories of ghosts or fairies, then he is, to that extent at least, a much more ignorant man; and it is the lamp-post that has made him ignorant; it is the light that has darkened his mind.

This is what happened at the Renaissance. This is what happened, in another way, at the French Revolution. They both had seen a light; and, so far as it went, it was an enlightening light. But it was a light only thrown on certain things in the foreground, and thrown in such a way that there was an entirely new and dark and dense obscurity in the background. They saw the present so clearly that they could not see the past at all. They could not see the faces of their fathers, because the light was in their eyes. They were always talking about their fathers having been benighted and in the darkness; and never realised that they themselves were dazzled

into another kind of dark; were blinking and almost blind. Thus the architects of the Renaissance, rearing their domes and Corinthian pillars in the foreground, simply could not see that the whole background was filled with the dark and vast and varied mass of the great Gothic cathedrals, which truly towered over them like mountains made by man. So the men of the French Revolution, which was to be the Reign of the Philosophers, came near to insulting the bones of Thomas Aquinas, whom they regarded as an ignorant and superstitious old monk; and who is regarded now, by a great many people quite outside his philosophy, as a greater philosopher than the

of their own past have been blocked out in any fashion, they know it by a kind of unconscious instinct, and become restless, and are not satisfied till they have picked up the thread of the past again. It is like the restlessness of a man who has had a knock on the head and has lost his memory. It is but little consolation to him to be assured that he was knocked on the head, not with a black-jack or a blackthorn, but by a most radiant and illuminating electric torch.

In short, the men of the modern world have been engaged in the modern epoch in digging up their own ancient culture, just as we dig up the ancient culture of Assyria or Chaldea. There have been a series of expeditions; but conducted by such different people, and sometimes in such different directions, that social historians have hardly even seen that they were part of a series. The first type of this archaeology can be found in the mere antiquarianism of a man like Sir Walter Scott; for Scott was obviously rather an antiquary than an archaeologist. He picked up what he thought picturesque, as a man does in an old curiosity shop; but the world did vastly benefit by his curiosity. In any case, there was not really much apparent kinship between Abbotsford and Oxford; between the feudal ferocity that Scott admired, and the evangelical meekness which Keble inculcated. We cannot easily imagine Dr. Pusey going about girt with a great claymore and two gigantic pistols, like the gentleman whom Sir Walter praised for preserving the traditions of his past. But though Scott dug up feudalism for purely romantic reasons, and Pusey dug up monasticism for purely religious reasons, they were both in effect doing what I have described: they were digging up the forgotten culture of their fathers.

Now, what is not so clearly realised is this: that not only before the Oxford Movement, but long after the Oxford Movement, the modern world has gone on steadily producing modern movements, which are actually mediæval movements. There was one, as it were, for almost every generation. Soon after the Oxford Movement in religion came the Pre-Raphaelite movement in art. That was an invocation of mediæval culture on an entirely different side. With some examples of it, like Ruskin's love of detailed exactitude in the reproduction of nature (that is, not only of every pebble on the beach, but of every pimple on the nose), old parsons like Pusey and Keble would

have had no particular sympathy. To other aspects of it, like Swinburne's concentration on mere passionate colour and flaming symbols, they would have had a direct antipathy. But this also was a mediæval resurrection. It culminated in William Morris the Socialist; but it did not end the mediæval resurrection. Morris was dead, the nineteenth-century Socialism was dead, when men of my own generation started the twentieth-century movement called Guild Socialism. That was purely economic, as the other was purely artistic. There was nothing else common to the two, but they both began from mediævalism. And now men much younger than I are doing exactly the same thing in yet a third department: the department of metaphysics. The Thomist philosophy is fashionable in Paris and Oxford, though it was unknown to the Oxford Movement, unknown to the Pre-Raphaelite Brotherhood, unknown to the Guild Socialists. It is only gold dug up out of the same mine.

The Slum Clearance Campaign

A Special Communication from the Minister of Health.

"I HAVE been keenly interested and gratified to learn that *The Illustrated London News* is again to give prominence in the present issue to the vital problem of slum clearance. That problem is one that goes so to the root of enlightened progress that it cannot fail to exercise the imagination of every reader.

"The Government have said plainly that there must be an end of the old-established evil of the slums.

"Three months ago I called upon the local authorities in England and Wales to survey the housing conditions in their areas, and to submit to me before the end of September programmes for cleaning up the bad conditions during the next five years. An Exchequer subsidy is available generous enough to admit of accommodation in replacement of that which has to be destroyed being provided at rents within the means of the poorest families.

"The success of the slum clearance campaign depends mainly upon the local authorities, who are in the front line of the attack, and upon their constituents, the general public. The difficulties to be faced are serious and numerous, and the determination of local authorities to surmount those difficulties would be weakened by any signs of apathy on the part of the general public. On the other hand, the realisation that public opinion is solidly behind them will spur them to greater endeavour.

"The most effective lever to excite and maintain public interest in the campaign is a widespread knowledge of what it means to live in a slum. Seeing is believing, and it is because many have not had the opportunity of seeing with their own eyes that I particularly welcome the help of *The Illustrated London News*, which can bring slum conditions more vividly than any speech or Blue Book before the minds of its wide circle of readers."

E. HILTON YOUNG.

lot of them. But, as I have said, it is not a mere question of philosophy, and far less of religion. It is primarily a question of culture, and especially of the loss and recovery of a culture. Certain persons, including myself, have been much blamed for a morbid interest in what is mediæval, when, being modern men, we should have been sufficiently charmed and enchanted by what is modern. But the plain fact is that, if there is one thing that really is modern, it is being interested in whatever is mediæval. If there is one generalisation that covers all the period commonly meant by modernity, the period from the end of the eighteenth century to the present day, it is a series of successive revivals of various mediæval things. The simple truth is that men will not be content to be blinded by limelight, any more than by pitch dark. They will not have their own past cut off from them by a curtain of light, any more than by a curtain of shadow. When great spaces

A SERIOUS BUT REMOTE REVOLUTION:
THE RISING IN CHINESE TURKESTAN.



MEN OF THE KASHGAR DEFENCE FORCE, RAISED LOCALLY TO DEFEND THE OLD CITY: TROOPS WHO, BEING MOSLEMS THEMSELVES, JOINED THE MOSLEM REBELS AS SOON AS THE LATTER HAD CAPTURED IT.



ANCIENT FORTIFICATIONS OF KASHGAR, ONE OF THE CHIEF TOWNS OF SINKIANG (CHINESE TURKESTAN): PART OF THE OLD CITY WALL, WHICH IS ABOUT FOUR MILES IN CIRCUMFERENCE.



THE USUAL FORM OF CONVEYANCE IN TURKESTAN: A MEPPA (LIKE THE CHINESE CART, HAVING NEITHER SEATS NOR SPRINGS) WITH STUDDED WHEELS—COSTING ABOUT SIXPENCE TO HIRE FOR A WHOLE DAY!



STALLS IN THE FOOD MARKET AT KASHGAR OLD CITY: A TYPICAL SCENE IN A FAMOUS TRADING CENTRE OF CHINESE TURKESTAN.



THE HEAD OF THE LATE CHINESE CIVIL ADMINISTRATION IN KASHGAR, DISPLACED ON THE CITY'S CAPTURE BY THE REBELS: MA SHAO-WU, WITH HIS PERSONAL BODYGUARD, AFTER HE HAD YIELDED CONTROL TO THE MOSLEM LEADERS.



THE REBEL RÉGIME ESTABLISHED IN KASHGAR: A GROUP INCLUDING THE TWO LEADERS OF THE NEW MOSLEM GOVERNMENT, TIMUR SHAH AND ZIKHO (SEATED 4TH AND 5TH FROM LEFT IN FRONT), WITH TUNGAN OFFICIALS AND SOLDIERS OF THE NEW GARRISON, ARMED WITH MAUSER PISTOLS AND RIFLES LARGELY OF RUSSIAN MAKE.

On July 7 it was reported from Simla that a new element had just entered into the Moslem rebellion in Sinkiang (Chinese Turkestan), in the person of Janib Beg, who had led 1000 Khotani troops from Yarkand to Kashgar, to share the spoils. His arrival was not welcomed by the other rebel leaders, and further trouble was expected, especially for Chinese and Tungsans (Chinese Moslems) in the new city. Janib Beg is said to have been expelled from Russian territory for having resisted Soviet oppression in the Khirgiz Republic. Sinkiang, first conquered by China in 1758, fell to a Moslem rebel, Yakub Beg, in 1862, and was reconquered by the

Chinese in 1877. The capital is Urumchi. Kashgar has a small European colony, comprising some Swedish missionaries, "White" Russian refugees, and a British Consulate. The present rebellion originated in Turki-Moslem discontent over sequestration of land by Chinese rulers. Kashgar was captured by the Khirgiz on May 2, and about 100 Chinese were killed. On May 3 a force of Turkis, under Timur, arrived, and were admitted by the Khirgiz, but afterwards the Turkis quarrelled with the Tungsans. A truce was arranged on May 19. Yarkand was captured by the rebel forces on May 26.

OF the changes of the last half-century, whether they be considered marks of progress or not, the field of sport offers many examples. Whether we consider the revolution in football, cricket, athletics, or lawn tennis, the same elements of change are seen. The 'Varsity contests at Queen's Club, though they evoked interest no less keen than in the present day, had that atmosphere of a social function which we may seek in vain in the crowded and highly organised grounds of Twickenham and the White City.

Lord's, it is true, does in a measure retain its old character, though, even there, the vast new stands and ever-increasing crowds show only too plainly the changes that have come with the years. And if the arenas and spectators are different, the sports themselves have undergone changes no less fundamental. There are those who complain that games have been reduced to a science, and it is certainly true that the perfection of conditions and increased competition have revolutionised many games.

During the last fortnight we have been reminded that lawn tennis has undergone a change more radical perhaps than any other. Those of us who are old enough to remember the lawn tennis championships at the old Wimbledon ground must look back with a sigh of regret to that delightful function, so different from the crowded, jostling meetings of modern days.

Then the spacious lawns and large marquees gave the impression of a pleasant garden-party, at which one could admire in comfort the ladies' dresses and meet one's friends among the spectators and players, and even find time for a chat on the merits and prospects of the competitors. Nevertheless, we were all enthusiasts at these meetings, and to all of us the play itself was the absorbing interest.

With a grand stand of reasonable proportions round the centre court, it was possible to see the play at close quarters, and appreciate the niceties of the strokes in a way that is impossible to the majority of the spectators to-day, placed as they are at such a distance from the players.

The changes in the costume of lady players which the last fifty years have brought are typical. In these days, when the light short skirts and bare legs give absolute freedom, it is almost incredible to think of those gallant lady champions who struggled on the courts in tight skirts reaching to the ground, and often wearing large hats of the picture variety.

The chief characteristics of their play were a steady length, an underhand service, by no means so easy to score off as it seemed, and a skilful placing of the ball. Volleying was at first unknown or, at best, only adopted by a few pioneers. The standard of play was inevitably much lower in those early stages than to-day, but in attempting any kind of comparison, we should have to consider how our mothers would have fared with their daughters' advantages in clothing.

Perhaps the best line of comparison between the champions of to-day and those of twenty years ago may be found in the fact that Mrs. Lambert Chambers, at the end of her career and consequently past her prime, held her own with Mlle. Lenglen, and, but for bad luck, would have beaten her. Only two or three years ago, Miss May Sutton, returning in middle age to the scene of her former triumphs, amid the admiring applause of her children, succeeded

STROKES OF THE CHAMPIONS : TOGETHER WITH AN ARTICLE ON WIMBLEDON— THEN AND NOW.



MRS. HELEN WILLS MOODY (U.S.A.) :
A SERVICE ANALYSED BY THE
CINE-CAMERA.



MR. J. H. CRAWFORD (AUSTRALIA) :
A SERVICE ANALYSED BY THE
CINE-CAMERA.

AS recorded on another page, the Singles at Wimbledon this year were won by Mrs. Helen Wills Moody, of America, now champion for the sixth time, and by J. H. Crawford, of Australia, who thereby added the British title to those he already holds of Australia and France. These vivid little cine-pictures of their services, extracted from films taken by Gaumont Graphic and by Pathé Super-Sound Gazette, give an admirable comparison of the two shots. They are very similar in execution, but, as Mrs. Moody's follow-through shows, she imparts more cut to the ball, her racquet travelling from left to right across it.

in defeating several of her rivals, and survived to play on the centre court. In the case of the men, the variations in costume have been very slight. They still wear the white flannel trousers which are adopted by players of most of our summer games. The only change is a short-sleeved vest instead of a shirt. It is amusing to reflect that Austin and Cochet, playing in shorts, are following the example of Lawford and E. W. Lewis, both champions in their day.

The changes in the men's style of play, however, are very marked, and the game is an infinitely faster one. The earlier players, who had gained their experience originally at rackets or real tennis, played almost entirely from the wrist, and often with a heavy cut. The modern player makes his strokes with a fluent swing which can impart great pace with a minimum of effort. The development of the cannon-ball service has also had an important effect.

Many first-class players of to-day can produce a series of ace-winning services in a fashion which was unknown in earlier days. It is also noticeable that many players are now prepared to risk a double fault in their endeavours to send in a fast second service. Whether this policy is a sound one is open to doubt. The fact remains that many more points are lost by double faults than in the old days.

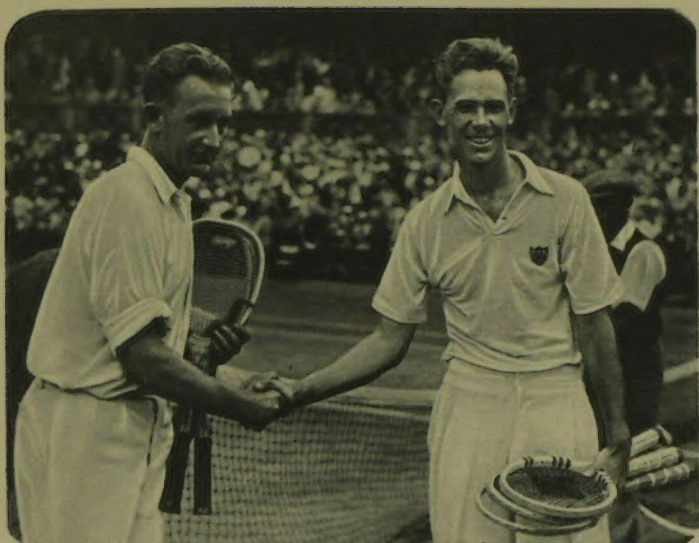
Continuous hard hitting was not so general, but among the players of the past, S. H. Smith had the reputation of being a mighty hitter. He certainly did hit almost every ball very hard, but it is questionable whether his hitting was harder or more accurate than that of Vines or Tilden, and the whole game is played at a much faster pace in these days.

The fact that the style of play is now so different makes it difficult to institute comparisons, but some of us can remember how, among such giants of old as Gore, Wilding, Parke and Brooks, there was one man who was considered pre-eminent. In the opinion of the best judges of his time, the skill and aptitude of R. F. Doherty has never been equalled, and those of us who remember him feel confident that he could have adapted his style to modern methods, and would have remained supreme.

One of the greatest changes which the passing years have seen is the development of the international character of the meeting, and for this we owe a great debt to that sterling player W. V. Eaves, familiarly known as "The Doctor." Eaves, who probably held in his time more championships than any other player, travelled all over the world in the pursuit of his favourite game, and did more than anyone else to raise the standard of lawn tennis in the many countries which he visited.

Australians in particular would be the first to acknowledge their debt to Eaves, who discovered and coached Norman Brooks, the first great Australian champion. Wimbledon has become the Mecca of lawn tennis players throughout the world, and the national characteristics of style and temperament exhibited on the courts have all contributed to the development of the game.

At Wimbledon this year we have seen the sparkling brilliance of the French, the agility of the Japanese, the pace and accuracy of the Americans, and the beautiful style and tenacity of the Australians and our own representatives. It is in its international aspect that the Wimbledon of to-day has a solid advantage over those homely meetings of fifty years ago.

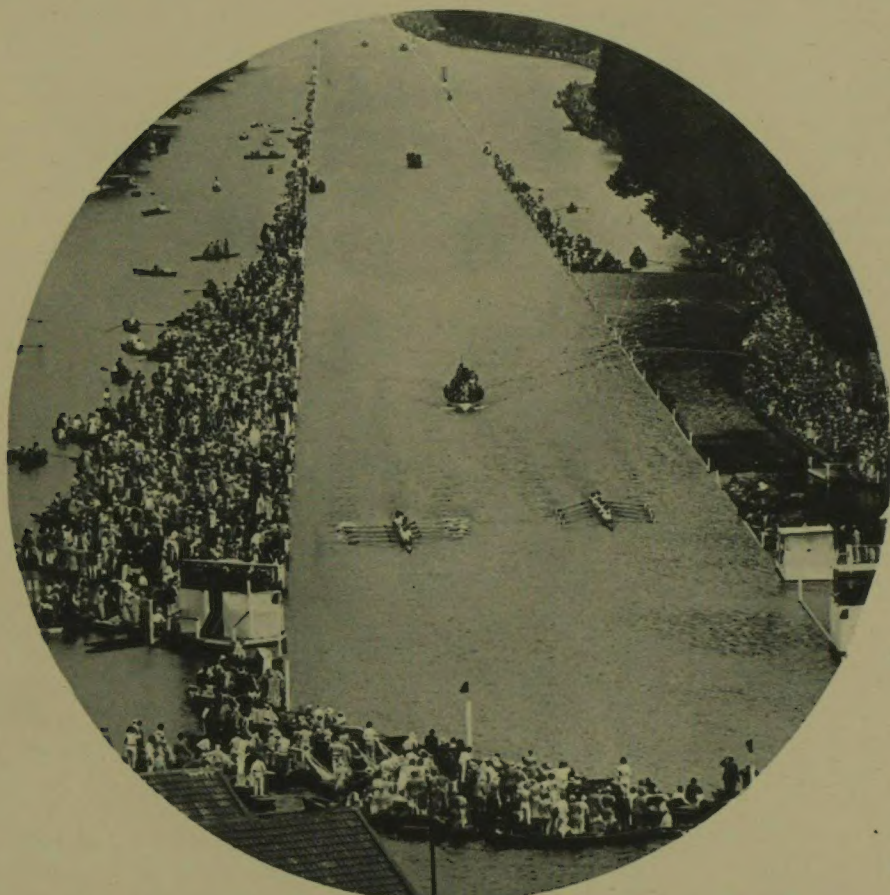


AN EMPIRE CHAMPION, AND THE HOLDER AGAIN DETHRONED: JACK CRAWFORD (LEFT) (AUSTRALIA), WINNER OF THE SINGLES AT WIMBLEDON; AND H. ELLSWORTH VINES (U.S.A.), THE RUNNER-UP.

SUMMER SPORT AT ITS APEX: WINNERS AND RUNNERS-UP AT WIMBLEDON; HENLEY; ST. ANDREWS; AND THE KING'S CUP.



MISS DOROTHY ROUND (LEFT) (G.B.), AND MRS. HELEN WILLS MOODY, RUNNER-UP AND WINNER RESPECTIVELY IN THE LADIES' SINGLES AT WIMBLEDON.



HENLEY ROYAL REGATTA—A VIEW OF THE COURSE: THE LONDON ROWING CLUB ("A" CREW) BEATING THE BERLINER RUDER CLUB BY A QUARTER OF A LENGTH TO WIN THE GRAND CHALLENGE CUP.



THE LADIES' DOUBLES: MISS F. JAMES AND MISS A. M. YORKE (G.B.), RUNNERS-UP; AND MISS E. RYAN (U.S.A.) AND MME. R. MATHIEU (FRANCE), WINNERS (LEFT TO RIGHT).

THE MEN'S DOUBLES: J. BOROTRA AND J. BRUGNON (FRANCE), WINNERS; AND R. NUNOI AND J. SATOH (JAPAN), RUNNERS-UP (LEFT TO RIGHT).



HENLEY REGATTA—THE DIAMOND SCULLS: H. L. WARREN (LEFT), THE RUNNER-UP; AND T. G. ASKWITH, THE WINNER.



THE GOLF "OPEN": CRAIG WOOD (U.S.A.), THE RUNNER-UP; LORD LINDSAY, WHO PRESENTED THE CUP; AND DENS-MORE SHUTE (U.S.A.), THE WINNER (LEFT TO RIGHT).



THE KING'S CUP AIR RACE: CAPTAIN G. DE HAVILLAND, WHO WON BY SEVEN SECONDS IN A LEOPARD MOTH CABIN AEROPLANE.

A great week of sport in this country came to an end on July 8. The Men's Singles Final at Wimbledon, played on the previous day, resulted in a magnificent win for the Australian, J. H. Crawford, who beat H. E. Vines, the holder, by 4-6, 11-9, 6-2, 2-6, 6-4. The Ladies' Singles was won at 6-4, 6-8, 6-3 by the holder, Mrs. Helen Wills Moody, now champion for the sixth time, after Miss Round had put up a wonderful fight. Mme. Mathieu and Miss Ryan won the Ladies' Doubles by 6-2, 9-11, 6-4; and the holders, Borotra and Brugnon, won the Men's Doubles by 4-6, 6-3, 6-3, 7-5. The Mixed Doubles was won

by G. von Cramm and Fräulein H. Krahwinkel of Germany.—Henley Royal Regatta ended on July 8, with victories for London in the Grand; Kent School, U.S.A., in the Thames Cup; Lady Margaret, Cambridge, in the Ladies' Plate, and T. G. Askwith (Peterhouse, Cambridge), in the Diamonds.—Densmore Shute won the Golf "Open" at St. Andrews, beating Craig Wood by five strokes in the 36-hole replay, after they had tied at 292 for the four rounds.—The King's Cup was won by Captain Geoffrey de Havilland, the oldest pilot in the race, at an average of 139.5 miles an hour for the whole course of 830 miles.

THE PRINCE AND SLUM CLEARANCE.

The housing schemes inspected by the Prince during his visit to Lancashire are of particular interest in view of Sir Hilton Young's recent speech in Parliament, frankly surveying the health of the people. He said that town-planning was going forward. It was also stated that next year the rate of slum clearance would reach 24,000 houses a year. On July 6 the Prince of Wales saw the Wythenshawe Housing Estate at Manchester; where the 4,000 houses already built or in process of completion will ultimately be increased to number 20,000. Though Manchester is only on the point of demolishing its worst congested area in Hulme, it has invited as many slum dwellers as possible to move to Wythenshawe. Liverpool had nothing on so large a scale to show the Prince, but has made considerable progress in a different line of attack—by rehousing the slum populations on the very sites of buildings which have had to be demolished.



THE PRINCE OF WALES'S INTEREST IN SLUM CLEARANCE: H.R.H. MAKING A TOUR OF INSPECTION OF THE LIVERPOOL HOUSING SCHEMES.



ROYAL INTEREST IN A MOUTH-ORGAN VERSION OF "GOD BLESS THE PRINCE OF WALES": A BOY PLAYS THIS ANTHEM ON A MOUTH ORGAN, WHILE H.R.H. SMILES ENCOURAGINGLY.



THE PRINCE AT THE WYTHENSHAW HOUSING ESTATE, MANCHESTER, WHICH OFFERS ADMIRABLE HOUSES TO FORMER SLUM DWELLERS: H.H.H. SHAKING HANDS WITH ONE OF THE FORTUNATE TENANTS

THE KING AND QUEEN AT DERBY.



THE KING AND QUEEN AT THE ROYAL SHOW: THE ENTHUSIASTIC WELCOME GIVEN TO THEIR MAJESTIES ON THEIR ARRIVAL.



ONE OF THE PRETTIEST SIGHTS AT THE ROYAL SHOW: THE PARADE OF MARES AND FOALS, WHERE THE MOTHERS AND THEIR OFFSPRING PRESENTED A MOST ATTRACTIVE PICTURE.



THE KING TALKING TO AN OLD CLOGGER AT THE ROYAL SHOW; TO WHOM HIS MAJESTY IS REPORTED TO HAVE CHEERFULLY REMARKED: "SIXTY-FIVE IS NOT OLD!"

The King and Queen visited the Royal Show at Derby on July 5. They were given an enthusiastic welcome, while their presence was appreciated by visitors of all classes, some 21,390 in all. They were received at the Pavilion by the Duke of Devonshire, President of the Show; and later they were entertained at luncheon. After lunch they drove round part of the show ground and visited the flower show, before going to the large judging ring, where from the Royal Box they saw pony jumping and a parade of pit ponies. At the Derby and Derbyshire Chamber of Commerce display of local industries they stopped and admired examples of pottery and other exhibits. At the flower show they were received by Sir Arthur Hazlerigg. The Display of delphiniums greatly interested them, and they were shown the new white delphinium, Lady Belinda. One of the most interesting things they saw was an allotment cultivated on the showground by two Derby unemployed men, under the Society of Friends' Assistance Scheme in collaboration with the National Allotments Society.

THE TRUTH ABOUT SLUMS.

By B. S. TOWNROE, M.A., J.P.; a Co-opted Member of the Housing Committee of the London County Council, and Author of "The Slum Problem."

IN New Bond Street to-day, a typical slum room is being exhibited in a shop window. There are thousands of similar rooms in this country in which people are born, eat, work, play, sleep and die. The public conscience is awake on this matter, largely owing to the lead given by Sir Hilton Young, the Minister of Health, by the Churches, the British Broadcasting Corporation, and the Press. A new Act of Parliament enlisting building societies in the housing field, received royal sanction a few weeks ago. Over a hundred voluntary housing societies are appealing to the charitable to give, or lend money at low rates of interest, so as to meet the needs of the poorest. Eighteen hundred local authorities, with accumulated experience, are being urged to concentrate their attention, with the help of a generous subsidy, upon slums, and many are already hard at work preparing five-year programmes. We stand, in fact, to-day at the outset of a determined campaign, and it is therefore very opportune to consider the outlook.

We must, above all, preserve a sense of proportion, for otherwise our sympathy may be wasted, and may, indeed, do more harm than good. For example, the impassioned speech made by Sir Austen Chamberlain in the House of Commons on the subject, when the Government introduced its new housing policy, was followed by enhanced prices of property, owing to the increased number of enquiries. A well-known housing society this summer is paying £25,000 an acre for a site for working-class dwellings—a price which is fantastically high. For, at bed-rock, the ultimate solution of the slum problem depends upon obtaining land at a reasonable price, planning new homes economically, and building at the lowest possible cost; so as to enable rents to be charged within the means of those who are now living in such overcrowded conditions as are illustrated in the model room in the Bond Street window.

Why do families live in a single room? The reason may be (a) poverty; (b) fecklessness; or (c) lack of suitable accommodation in the district.

Poverty.

They may be living there because they cannot afford a Council house, or because they have no furniture, and therefore have to take a miscalled "furnished room." The present generation of taxpayers are paying, and their children and grandchildren will continue to pay, approximately £15,000,000 a year for municipal dwellings occupied by tenants who, in the main, are able to pay from 15s. to 30s. per week. But probably the family living in the Bond Street slum room (i.e., the demonstration room here illustrated) could not afford to pay even 10s. a week. Even if the father were earning good wages, his record of character might be so bad that he would not be regarded as a suitable tenant. For, in order to become a resident of a Council house, proof of a capacity to pay the rent regularly and of a certain standard of respectability is required. In consequence, although over £1,000,000,000 has been spent on working-class housing since 1920; although building societies have lent over £70,000,000 a year for enabling men to buy their own homes; and although over 2,000,000 new dwellings have been built in Great Britain, a stratum of our fellow-citizens still live herded together into single rooms. They are too poor to go elsewhere, and the nation is too poor to go on paying out subsidies which, in the opinion of Sir Hilton Young, "raise the costs of building and therefore make the ultimate solution the more difficult to reach."

Fecklessness.

Recently I had personal experience of a father, mother, and six boys living in two basement rooms. On investigation, it was found that four of the grown-up sons, as well

as the father, were earning regular wages, and that the gross income was over £14 a week, most of which was quickly spent on food, drink and amusements. In this case, the resolute action of the local Medical Officer of Health compelled this family to go elsewhere, and pay a higher rent, according to their needs. There are many such families to-day where the fathers gamble or drink, the mothers are hopeless managers, and the children are undisciplined. The Dutch authorities are putting such families in colonies for undesirables. In England we still allow them to continue to make slums.

Where to Live?

The third reason why a family may be found in one room may be the shortage in the district of alternative accommodation. In the centre of London, Leeds, Manchester, and other industrial cities, it is almost impossible to find decent accommodation, except at inflated prices, where men can live near to their work. The staffs of hotels, carters employed by shops, railway-workers, dock-labourers, all start work early or leave off late at night, and cannot live far away. This difficulty accentuates the problem in our principal industrial centres. In rural districts, too, there is gross and immoral overcrowding, especially in places where picturesque cottages have been bought and turned into week-end residences, and no other cottages are available for the agricultural labourer.



FRENCH TEN-STOREY WORKING CLASS FLATS RECENTLY BUILT AND OCCUPIED AT VILLEURBANNE, NEAR LYONS, WITH THE NEW TOWN HALL (LEFT BACKGROUND).

These flats are within walking distance of the silk and textile mills in the district.

is the space in Central London that a better plan, if industrialists can afford to move, and town dwellers are prepared to go into the country, is the provision of housing estates and the transfer of industries and homes to garden cities like Letchworth and Welwyn. This is easier said than done.

Experience has taught members of every housing committee that the present slum tenants are at times determined opponents of any proposals for their removal, and, in a freedom-loving country like Great Britain, tenants cannot be transferred by order from place to place. Accordingly, the English character being what it is, it takes a good deal of time and patience to clear up even the smallest slum area. A slum clearance is rarely accomplished under eight years from start to finish.

The Future.

Looking to the future, however, there are many reasons for confidence. There are signs that the time is coming when the supply of small houses will exceed the demand. For out of the 2,000,000 houses built since 1920, two-thirds have been provided by private enterprise alone, without any assistance from State subsidies, and Sir Hilton Young is now assured that the private builder is prepared to build houses to let in very large numbers. These will probably be smaller than the pre-war house, because there has been such a marked decrease in the size of families since the war. Furthermore, it must not be forgotten that, owing to the steady, and often unappreciated, work of our local authorities, the general standard of British housing to-day is higher than that of the United States or of most Continental countries. Our health laws would not allow rooms without any access to outside light and air to be occupied, as is the case in



A MODEL (WITH TYPICAL FURNISHING) OF A ONE-ROOMED HOME IN LONDON, USED FOR LIVING, COOKING, EATING, AND SLEEPING BY A FAMILY OF SIX.

There are 30,000 people in London alone living in similar conditions, with from 5 to 11 persons in one room. Our photograph shows the slum room exhibited, by courtesy of the New Homes for Old Committee, in the front window of the Building Centre, 158, New Bond Street.

The practical difficulties of remedying bad conditions are, however, too often overlooked. The sentimental enthusiast, who visits for the first time a congested room, exclaims: "Would that I were a Dictator, and I would sweep away all slums!" The only result of such action would be to drive thousands of decent people into other people's houses, and thus add to the congestion. When, for example, old streets were cleared to create Kingsway, overcrowding in the immediate district was intensified. It is no use pulling down property unless other homes are first provided, and new building must anticipate slum demolition.

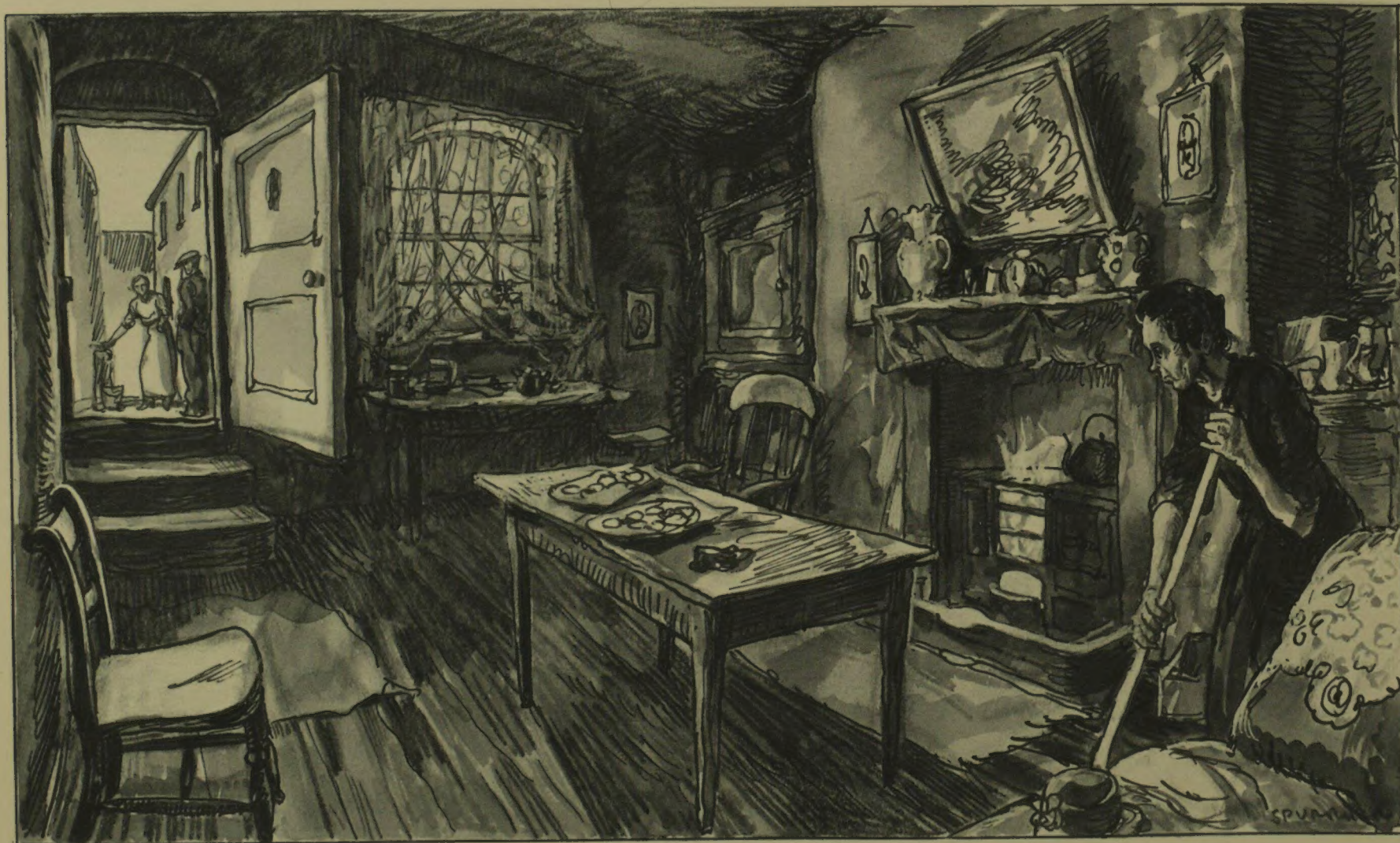
But where are the new homes to be built? This is one of the questions now causing grave concern, especially in our cities. The population in Greater London, for example, is double that of Berlin, nearly treble that of Paris, and eight times that of Rome. Where are we to put these millions if we pull down miles of Victorian streets? We may build high flats of fourteen storeys or more, like those to be found in Berlin, Vienna, and Amsterdam. Or we may build on some of the few remaining open spaces, as the City of Paris has done; or on platforms erected over railway lines, as in New York. But so limited

thousands of tenements in New York, nor permit families to live in holes made in cliffs or in caves, such as may be seen in both France and Spain.

For sixty years at least, we British have been fighting against the slum evil, and there is to-day ground for hope that, except in London and a few of the largest towns, our worn-out slum dwellings will disappear within the next few years, provided that housing authorities, whether they be elected representatives of the ratepayers, committees of public utility societies, or private estate developers, work together. Above all, the building industry has the responsibility of keeping costs down to the minimum, so that rents may be as low as possible, and within the reach of those at present living under slum conditions. The Churches can help by emphasising the importance of the moral factors involved, better behaviour by the tenants, more unselfish management and a more fervent recognition of our duties as citizens to combat this evil by all possible means. Some of the difficulties in the campaign have been indicated above, but the more the obstacles, the more we ought to be determined to respond to the appeal recently made by the Prince of Wales for a "great national effort, irrespective of party or politics."

THE "FIVE-YEAR CAMPAIGN" AGAINST THE SLUMS: TYPICAL OBJECTIVES.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I



TYPES OF DWELLINGS TO BE SWEEPED AWAY UNDER THE NEW HOUSING SCHEME: A STREET IN SOUTHWARK; AND (BELOW) THE LOWER HALF OF A TWO-ROOMED HOUSE, BELOW GROUND-LEVEL AND SUBJECT TO FLOODS.

We give here and on the opposite page further drawings (following those in our issue of June 10) to illustrate conditions that caused Sir Hilton Young, the Minister of Health, to initiate his great "five-year-plan" for the abolition of slums, in connection with which he contributes a special communication to this number of "The Illustrated London News" (see page 82.) The Prince of Wales has given his powerful support to the re-housing movement in many recent speeches. He returned to the subject at the Congress of Building Societies, in Marylebone, and again pointed out how two-storey houses in a warren of mean streets could be replaced by large blocks with gardens. "Good housing," he said, "is intimately

connected with health, education, and moral welfare, and the home itself in its best form can only exist in a decent habitation, where a family can live in self-respect and good order." On June 17 the Prince broke his journey to Rothesay at Glasgow, to discuss slum-clearance with Lord Provost Swan, and on July 6 he spent a long day inspecting municipal housing schemes in Liverpool and Manchester. The old quarter of Southwark shown above is only given as typical of similar dwellings elsewhere in London and in many other towns. In the lower drawing is seen, through the door, the single water-tap in the court, that serves all the houses in it, about twelve or more.

THE SLUMS MUST GO! INTOLERABLE HOUSING CONDITIONS IN LONDON.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



"COURT" LIFE IN SOUTH LONDON: TYPICAL CONGESTION IN A SOUTHWARK SLUM ONLY ABOUT FIFTEEN FEET WIDE.

Sir Hilton Young, Minister of Health, who initiated the great "five-year-plan" for the abolition of slums, said recently in the House of Commons that throughout the country local authorities were at work making their plans for the five years' programme, and that the first scheme had come from Stoke-on-Trent. On another page we give an article on slum-clearance by Mr. B. S. Townroe, author of "The Slum Problem," who is on the L.C.C. Housing Committee. The term "slum" covers a variety of streets and dwellings. Sometimes it indicates tall houses that have seen better days, but have degenerated into "rookeries," with numerous families packed into one or two rooms apiece. It also applies to antiquated small houses fronting narrow

courts and alleys of the type shown above. This particular example is in Southwark, but there are countless others elsewhere. The Prince of Wales, in a speech supporting the Government's re-housing scheme, mentioned the reluctance of some slum-dwellers to quit their accustomed surroundings. "Is not this," he asked, "often the dread of a move to one of those forbidding tenement buildings, more resembling institutions than homes, that they sometimes see spring up around them? I would advocate the treatment of sites for slum clearances rather as big units than as small ones. Instead of demolishing one side of a street and building new houses, demolish four or five streets and build a large block, a three-sided block, leaving space in the middle for gardens and allotments."

"IN THE STUDDY, CLOSSETTE AND ALL OTHER SECRETT PLACES OF THE HOWSE."

BEING AN APPRECIATION OF

"SECRET HIDING-PLACES": BY GRANVILLE SQUIERS.*

(PUBLISHED BY STANLEY PAUL)

SAID the garrulous caretaker, throwing wide the door of a dank, dark cupboard: "Now this 'ere is called an old monk's powder closet, because the old monks used to get in 'ere to powder 'emselves." The instance is extreme—Mr. Squiers must admit that—but it is significant. It illustrates the romantic distortion characteristic of the family retainer who is not too proud to win a tip by parrotry; and it is as cautionary as any tale has ever been. Few old houses are without their stories: how many of those stories are apocryphal none but the antiquary knows.

Beware the local gossip and the country cicerone; distrust the legendary tunnel, for it is almost invariably a water-conduit, a mediæval drain, or a sewer of less heroic years—a sign of sanitation, not a sanctuary; consult authoritative manuscripts and publications before you motor forth, notably the Recusant Rolls and the records of the English Jesuits; and keep in mind the erudite Mr. Squiers's advice to those who would emulate raiders and search "in the studdy, clossette, and all other secrett places of the howse": it is sound.

"What is the true test of a secret hiding-place?" some sceptical person once asked the author of this book. To that question there are four replies: (a) Signs of obvious secrecy, such as a camouflaged entrance; (b) signs of furnishings or occupation. (c) An authentic history. (d) A good reason for a hiding-place being there. Any of the above points may furnish sufficient evidence to quell all doubts, but to authenticate a doubtful hiding-place the reason for its existence is the most important thing to find. And it is well to remember that "holes" were never—or hardly ever—fashioned at the same time as the building of which they became an all-vital part; had they been, far too many potential betrayers would have been aware of them. Mr. Squiers is emphatic. "The details of construction always prove that such places were made afterwards. To this rule I have only found one possible exception." The trusty faithful laboured by night; masking their activities by "odd jobs" done openly during the day and thus accounting for their presence on the scene, and for their tools.

When the pursuivants who were the servants of Elizabethan and Jacobean intolerance and persecution were prying through the land, running to earth and routing out—and often bringing to torture and execution—recusants, both clerical and lay, and the seminary priests taught by

making whose work was "the immediate occasion of saving the lives of many hundreds of persons, both ecclesiastical and secular," a Jesuit lay-brother who was beatified not long ago, a man of mysteries who was a specialist, not only in hides, but in hides within hides, and in bolt-holes, or

emergency exits. "He was also fond of constructing one hiding-place within another, and sometimes a third, so that if one were discovered it might be



ONE OF THE MANY SECRET HIDING-PLACES OF HARVINGTON HALL, WORCESTERSHIRE: THE SHAFT OF THE PULLEY HIDE; WITH BEAMS THAT ONCE SUPPORTED A CONCEALING WALL.

thought empty and left. The plan he followed whenever possible was to burrow into solid masonry, for a few inches of brick or stonework with a plaster lining will give out no hollow sound. Such places were also far less likely to be broken into for trial search than those concealed only by lath and plaster, though he could make all of them soundproof enough. Many of these places were only discovered when the houses were pulled down. Some are known, but their entrances have been covered over. Many more must still remain to be found, though some of them—like their remarkable builder—will hold their secrets for ever."

And—though he would not have deigned to employ its kind—he is certain to have been familiar with the murderous contraption attributed to Harvington Hall, in Worcestershire, a seat which can boast the most amazing collection of hiding-places under one roof. "There is a tradition that Harvington Hall had certain false floors which, when walked on by unauthorised persons, would give way and send them hurtling to death below. There are two very convenient places for such contrivances, and they are both at the top of the house. These are on opposite sides of the building, one being in a room and the other in a passage which have both been constructed to overhang the courtyards. . . . The floor-boards have been renewed, so that it is impossible to find traces of trap-doors now, but in each case there is only one thickness of boards above a sheer drop of fifty feet to the cobblestones. "That such contrivances were no figments of fiction is proved by an extract from Father Garnet's letter to Mrs. Vaux, describing his adventures at Hindlip Hall, not far away.

"I found a board taken up where-through was a great downfall, that one should have broken his neck had he come thither in the dark, which seemed intended for the purpose."

In fact, probably the one thing Owen did not know is the sliding panel beloved of the sword-and-cape novelist. Our authority informs us that this is so rare that he has only found three in the country—one of them in Boughton House, Northamptonshire—and he does not believe that any of these was used in connection with the hiding of persons.

The hiding of persons—whether priests of the penal times or the inheritors of their secret chambers; Cavaliers, Jacobites, smugglers and, maybe, a Turpin or two—was not, in truth, the sole reason for the provision of caches. The probing sword and dagger, the measuring and the listening, the dust-caused sneeze, the sootless chimney, the hammering on panels and walls, the variations in the tinkle of a little bell rung to reveal hollows, might bring "wanted" to light; but, instead, and less pleasingly, they might yield "books, Massing stuff, and Popish trumpery," a printing press, "swords, pistols, saddlery and harness sufficient to arm a troop of horse"; the obstetric instrument invented by Dr. Peter Chambellan, physician to King Charles II., which was handed down from father to son as a family secret, and is now in a London museum, as they did at Woodham Mortimer Hall, not far from Maldon; or "portable altars, a chalice which unscrews into several pieces, and narrow stoles of thin ribbon which could be put away with the ladies' dresses," as they did at Burghwallis Hall, north of Doncaster.

But, of course, the concealment of the hunted was the chief thing; and it had to be cleverly imagined, for the pursuer was without compunction. Mr. Squiers cites an instance from a contemporary account of a search in York Castle: "In the house of Mr. Fletcher the keeper they found a secret passage, sufficient for a man to pass towards the water. They broke open several places, including the ceiling over the outgate and in the new chamber above. They searched for three days. They broke and beat down walls, ceilings, floors, hearths, boards, yea they untiled the house and breaking down all within the chambers, tossed and trod under their feet our clothes and bedding; lime, plaster, dust and dirt falling upon

it. They found a great store of books and church stuff. A great spite they had about chimneys and kept much ado

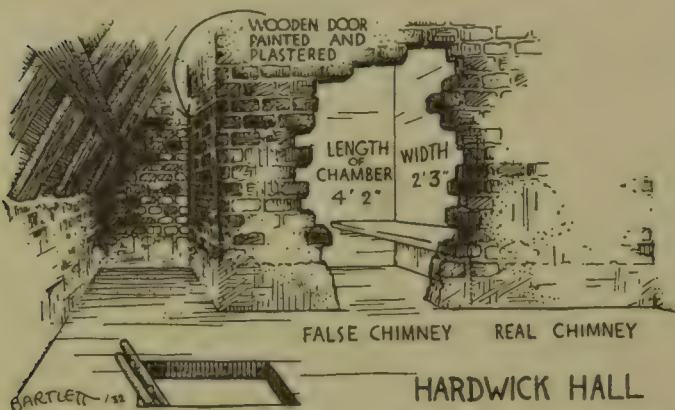
climbing up to the tops cast down stones to see whether there were any false ones."

As to the present-day searcher—his task is that of the investigator, not the human ferret. Given love of delving among historic documents, curiosity, care, a car, a steel tape, a spotlight, a camera, permission, and very, very seldom, a pickaxe, he may yet come upon another Salmesbury Park "Lodge" recalling a seminary priest who "said mass there daily." Doubtless he will never add satisfactorily to the hiding-places of Charles II., who "dictated the story of his escapes to Samuel Pepys, and ordered the principal participants to write accounts also. This series . . . the Boscobel Tracts, authenticates the young King's wanderings beyond all doubt."

Yet there are "finds" of the future. "Much still remains to be discovered," says Mr. Squiers, enthusiast and expert. His "Secret Hiding-Places" will rank not only as an authority, but as a perfect guide, a genial philosopher, and an informative friend. E. H. G.



AN INGENIOUS MEANS OF ESCAPE FROM A GUARDED HOUSE: A DIAGRAM TO SHOW THE HIDE AND SECRET EXIT FROM HARVINGTON HALL. In this diagram, A indicates a closet with false floor; B a chamber with exit concealed by joists; C a shaft concealed inside by a false wall (illustrated in the adjoining photograph); and D a chamber with exit on the moat side.



ONE OF THE BEST-PRESERVED HIDES EXTANT, IN A HOUSE THAT WAS A JESUIT CHAPLAINCY: HARDWICK HALL, DURHAM. Here a false chimney, most ingeniously constructed and hidden, allowed for a secret chamber. In the adjoining room was a secret staircase (left foreground).

the Jesuits; then was the heyday of the hide, then the dusk veiled the cunning adaptation of odd corners and queerly-angled attics, the exploitation of unnoted nooks, the craft that concerned itself with unsuspected chambers, false roofing, crawling room behind wainscotting and between floor and ceiling, trick cupboards whose backs swung up to give access to man-holding recesses, removable bricks and movable rafters, the porter's chair that stood against a wall and acted as a door for a concealed apartment, timber uprights that could be shifted aside, deceptive stairs with cavities beneath them, floor-boards raisable by means of a particular nail, chimney-stacks that were both "holes" and ventilators, scooped-out walls, the window-seat way into a gable hide, and many another ingenious utilisation of apparently non-existent space—all that the forbidden worship might be carried on, and that harboured and harbourers might have, at least, a chance of escaping savage searchers lacking the opportunity or the wit of that Fenwick who, like the even more drastic Earl of Huntingdon, was wont to evacuate the inhabitants of a house, surround it, and starve out the fugitive deprived of those who had been able to feed him surreptitiously through trap-door or peep-hole, or by means of broth sucked through a reed thrust into a cranny.

Then were called into play the talents of believers such as Nicholas Owen, friend of Father John Gerard, "Long John of the Little Beard," a master of refuge-

* "Secret Hiding-Places: The Origins, Histories and Descriptions of English Secret Hiding-Places Used by Priests, Cavaliers, Jacobites, and Smugglers." By Granville Squiers. Illustrated by Photographs and Sketches by the Author and Others. (Stanley Paul and Co.; 18s. net.)

DOLLFUSS'S PATRIOTIC CAMPAIGN IN AUSTRIA: HISTORICAL OCCASIONS TO AROUSE NATIONAL PRIDE.

PHOTOGRAPHS BY RICHARD SCHIMANN, INNSBRUCK.



ANOTHER EARLY PERIOD ILLUSTRATED IN THE PAGEANT OF AUSTRIA'S MILITARY PROWESS AT INNSBRUCK: THE EMPEROR MAXIMILIAN—"CALLED THE LAST LEADER OF CHIVALRY."

ONE OF THE TWELVE TABLEUX IN THE PAGEANT OF AUSTRIAN MILITARY HISTORY GIVEN AT THE PATRIOTIC DEMONSTRATION ORGANISED WHEN HERR DOLLFUSS VISITED INNSBRUCK: THE WALLENSTEIN TABLEAU; REPRESENTING THE GREAT GENERAL WITH HIS STAFF.

THE patriotic campaign for an independent Austria, inaugurated by Herr Dollfuss, is being carried on with vigour through demonstrations, parades, meetings, and canvasses. The striving for symbolical effects is seen in the reintroduction of the old Austrian uniforms, the tours of the Deutschmeister band, and the kindling of beacons on hundreds of mountains and hill-tops in commemoration of the war

(Continued below.)



PRINCE EUGENE, THE GREAT AUSTRIAN GENERAL AND HERO OF BLENHEIM, AS HE WAS IMPERSONATED AT THE INNSBRUCK PAGEANT.



THE EMPEROR RUDOLPH THE FIRST, THE FOUNDER OF THE GREATNESS OF THE HABSBURGS IN AUSTRIA, AS HE WAS IMPERSONATED AT THE INNSBRUCK PAGEANT.



THE EMPEROR MAXIMILIAN IN THE PAGEANT: A PHOTOGRAPH SHOWING THE ORIGINAL ARMOUR OF THE PERIOD WHICH THE ACTOR WORE.



THE TIROL RE-ENACTS ITS HEROIC RESISTANCE TO NAPOLEON AND THE BAVARIANS: ANDREAS HOFER IN THE 1809 TABLEAU OF THE INNSBRUCK PAGEANT.



FIELD-MARSHAL RADETZKY IN THE 1848 TABLEAU: THE VETERAN WHO STEMMED THE TIDE OF REVOLUTION AND SAVED THE THRONE FOR FRANCIS JOSEPH.

dead on the night of the summer solstice. Particularly noteworthy in this connection was the recent visit of the Chancellor to Innsbruck to attend a patriotic demonstration in which Tirolese regiments, Heimwehr, and other auxiliary formations took part. After speeches by the Governor of the Tirol and by Steidle (the Tirolese Heimwehr leader who was shot and wounded by Nazis), the Chancellor gave an address which was received with enthusiasm. In the course of this demonstration at Innsbruck the series of tableaux was given which we illustrate on this page. Its subject was "A thousand years of military prowess in Austria." It began with the old Ostmark and the lordship of the Babenbergers, and came down to the present day. These realistic living pictures were personated by officers and men of the Austrian Federal Army and their relations.

The World of the Kinema.

By MICHAEL ORME.

TWO OUTSTANDING PERSONALITIES.

ON the screen as on the stage, there is one quality that carries an artist to the heights, and that is personality. Now, personality is an "omnibus-word." It embraces intelligence, magnetism, and, most assuredly, vitality. It may or may not walk hand in hand with classic features or the conventional idea of beauty, but it certainly does not depend on either. Good looks and hard work, plus the capacity for responding to the film director's or the stage producer's demands, have helped many an artist along the road to success and even won for them a safe footing in the world of entertainment. But the final honours, the shining pinnacles of universal appeal, are reached on the pinions of personality. This week has seen two actresses, widely divergent racially, physically, and in every aspect of their individual gifts, yet both armed for conquest by their outstanding personalities. Miss Violet Loraine needs no introduction to theatre-goers. She served her apprenticeship long before the war, making her first appearance on the stage in the chorus of a pantomime at Drury Lane in 1902. She soon forged ahead, going from strength to strength, establishing herself so firmly in the affection of her public that her retirement, after her marriage some twelve years ago, could not dim the lustre of her name nor break the spell of her enchantment. Violet Loraine stood and still stands for all that is London at its best and truest. Her work is honest and forthright, her humour has in it the spontaneity and raciness of Cockney wit. She creates at once an atmosphere of *camaraderie*, of loyalty to her public, to her own art, to her fellow-players. She tackles her material gallantly, lifts it from the shallows, and establishes the current of good fellowship that flows across the footlights bathing the audience in a pleasant tide of gaiety and well-being.

All this she has brought with her to the screen in "Britannia of Billingsgate," her first talking film. If report speaks truly, she approached her new medium with apprehension and viewed the result with a feeling of failure. Her fears were totally ungrounded.

free rein to her powers. The picture itself, admirably produced by Mr. Sinclair Hill, is instinct with the spirit of the Metropolis. From its impressively staged opening scenes in Billingsgate Fishmarket to the traffic of the Shepherd's Bush film studios and the exciting business of the Speedway, it is refreshingly British. Nor do the elaborations grafted on to the original stage-play whence the film is derived shatter its underlying human note, even when they invade the fields of extravaganza. Miss Loraine's portrait of the capable, hard-working wife and

personality, Miss Hepburn may well attain a unique position among the stars.

"ORDERS IS ORDERS."

Burlesque at its best, spirited, full of action, with the pungency of satire flavouring its frank caricature and an authenticity of *milieu* to give it solidity, brings the new Gaumont-British picture, "Orders is Orders," at the Tivoli up to a high level of light entertainment. The stage-play, by Messrs. Ian Hay and Anthony Armstrong, has taken amiably to the screen, under the brilliant direction of Mr. Walter Forde. The picture emerges as a thoroughly jolly affair with that spontaneity about it that successfully covers up all traces of spade-work. Yet this is a carefully constructed production in which every brick falls neatly into place and which owes much of its effect to clever editing. Its basic idea—the sudden eruption into the rigidly disciplined barracks of the "Royal Loamshires" of a film-production unit headed by a "live-wire" American director, who never takes "no" for an answer—is one of those happy inspirations from which any amount of amusing complications may spring. In fact, so rich is this vein of mirthful metal that the temptation to tap it a trifle too persistently was evidently difficult to resist. Its output is over-generous, and an excellent jest threatens at one time to lose its finer point in over-elaboration. However, each new situation is in itself ludicrously funny, the dialogue bristles with good lines, the pace never diminishes, and thus is the danger of possible midway satiety successfully staved off.

Mr. Forde starts off at an exhilarating speed with swift impressions of the Colonel's "spit and polish" régime in the barracks, particularly intensive in view of the General's approaching visit. But when the troops are drawn up on parade, their salute greets, instead of the General, the lean, dynamic figure of Waggenermeyer, film



"ORDERS IS ORDERS"—THE SCREEN VERSION OF IAN HAY'S AND ANTHONY ARMSTRONG'S PLAY—AT THE TIVOLI: THE COLONEL OF THE "ROYAL LOAMSHIRES" (CYRIL MAUDE) FASCINATED BY WANDA (CHARLOTTE GREENWOOD), THE STAR OF THE AMERICAN FILM COMPANY THAT HAS INVADDED THE "LOAMSHIRES" BARRACKS.

mother, dealing with the escapades of her offspring and the *folie des grandeurs* of her husband as energetically as she did with the customers of her "fish and chips" shop, is drawn in the round. Her heart is in her work, in her voice, even in her righteous wrath when, a Britannia to the rescue, she puts her house in order. Her generous, warm personality—I cannot get away from the word—literally glows through the fabric of her part, gives colour to her songs and strength to a character that might, in other hands, have been a purely fictional figure.

Turning to the second personal hit of the week, Miss Katharine Hepburn, the young American actress who leaped into the limelight with her film debut, "A Bill of Divorcement," presented at the Regal some time ago, we come to an entirely different school of acting. Miss Hepburn has been likened repeatedly to Greta Garbo, and there certainly is a facial resemblance between the two. I hope it will not be allowed to influence her future career. At present, she has a very definite character of her own, and an unusually interesting one. Her second picture, "Christopher Strong," launched at the Plaza, is a dramatisation of Mr. Gilbert Frankau's book, sensitively directed by Miss Dorothy Arzner. It is the somewhat sentimental story of a young airwoman who has no time for the usual follies of youth, but, when finally she falls in love with a married man *au grand sérieux*, finds the courage to solve a tragic problem by a deliberately planned 'plane crash. The scenario betrays its book-shelf origin. It is spasmodic; it jumps a gap or two. But it carries a suggestion of an emotional conflict bravely faced, and this suggestion it owes primarily to Miss Hepburn. It is her arresting personality that links the episodes of her love affair. Her vitality, the curious contrast of a strident voice and a self-control, a poise, amazing in so young an artist, stir the imagination. Since her meteoric arrival on the screen she has developed a tender note that is genuinely moving, and if she still, in the main, treats the microphone with scant respect, certain passages of softer vocal



"BRITANNIA OF BILLINGSGATE," AT THE CAPITOL: KAY HAMMOND (LEFT) AND VIOLET LORAINÉ IN A NEW GAUMONT-BRITISH FILM.

Adapted for the screen from the play by Christine Jope-Slade and Sewell Stokes, "Britannia of Billingsgate" (reviewed on this page) also includes Gordon Harker and John Mills in its cast.

"Britannia of Billingsgate," scoring a success at the Capitol, is a triumph for Miss Loraine. This story of a fish-porter's wife who, by the chance discovery of her vocal talent, rises to film stardom with her self-indulgent family hanging on to her glittering skirts, provides her with a part, a background, and a partner—the inimitable Mr. Gordon Harker—which enable her to give

inflections indicate a growing discipline. There is something rapier-like about her slender, long-limbed figure, a hint of keen, bright steel within a velvet sheath, and a quiet strength of purpose that dominates her surroundings. She appears to possess the resilience that will defeat all attempts to mould her to an accepted pattern. If she succeeds in preserving her present



KATHARINE HEPBURN IN THE FILM VERSION OF A GILBERT FRANKAU NOVEL: "CHRISTOPHER STRONG," WHICH IS REVIEWED ON THIS PAGE.

The young star who recently attracted so much attention in "A Bill of Divorcement" gives another fine performance in this new Radio film. Colin Clive is also in the cast.

director, with a whole production-unit at his heels. Then the fun begins. An outraged and bewildered Colonel sees his barracks turned topsy-turvy, his men masquerading as Colonials, or Conspirators, or Sheiks, or "noises off," according to Mr. Waggenermeyer's fantastic and vacillating demands; nor does it take long, thanks to the wiles of Wanda, most energetic of assistant-directors, before the little martinet himself is drawn into the vortex of the "movie-business." Mr. Cyril Maude, entering into the joke with delightful *verve*, fussy, flattered, a picture of ruffled dignity gradually soothed into a "sporting interest" in Waggenermeyer's incredible schemes, finds a perfect foil in Mr. James Gleason's trenchantly comic portrait of the American director, whose bouts of thought—to a suitable musical accompaniment supplied by a portable gramophone—are as diverting as his unconquerable self-assurance. With Miss Charlotte Greenwood as the more diplomatic but equally volcanic Wanda, and an exceptionally fine company, "Orders is Orders" adds a refreshing note to the chorus of midsummer gaiety.

THE ENGLISH DAUMIER LOOKS ON LIFE:

LONDON TYPES BY BLAMPIED.

SERIES 5: EAST END AND WEST END.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED, R.E.



"LONDON DOCKS."



"THE ART GALLERY."



"OUR CHARLADIES."



"SMITHFIELD."

We here continue our series of drawings of English types specially made by Edmund Blampied for "The Illustrated London News." In our last number the examples given depicted the life of London's streets and parks; in the drawings reproduced here, two very different streams of existence find themselves contrasted. The dockers shown assembled on the wharf have about as much in common with the mincing intelligentsia (seen in the second illustration) as they have with the aborigines of Australia. That sets of human beings so profoundly different in appearance, in tastes, and in ideas should be found within a radius of a comparatively few miles is part of the paradoxical wealth of texture in the life of the great city. The diversity

of types to be found in London is the delight of Mr. Blampied, who generally reacts with sardonic acerbity to the foibles of the wealthy and cultured; while keeping a sympathetic attitude to the shortcomings and misfortunes of the poor.

OCCASIONS OUT OF THE ORDINARY: RECENT HAPPENINGS AT HOME AND ABROAD.

Handwritten text in a cursive script, likely a letter or document, with some words underlined. The text is written on aged paper and appears to be a historical document.

Thurs.
10 Jan. 1634
33 H.

For my Father.
I am your Obedient
Son.

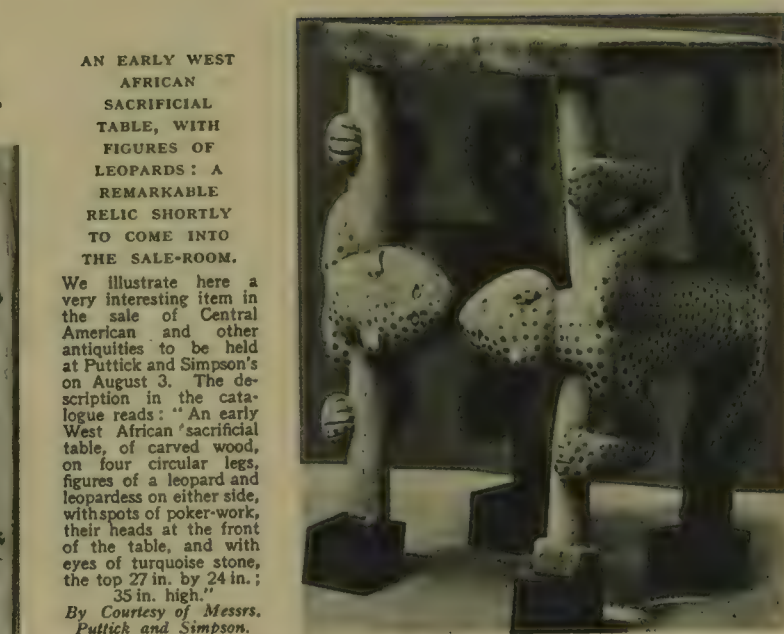
ONE OF THE PASTON LETTERS THE BRITISH MUSEUM HOPES TO ACQUIRE: AN ORIGINAL OF 1455 DESCRIBING HENRY VI.'S RECOVERY FROM HIS FIRST ATTACK OF INSANITY.

The Friends of the National Libraries recently appealed for £3000 to secure for the British Museum a series of the famous Paston Letters, of the fifteenth century, missing from its collection. After being long lost, this series was recovered in 1889, and now an opportunity has arisen to acquire it for the nation. The letter reproduced above, dated January 9, 1455, is from Edmund Clero to his cousin, John Paston. It describes the recovery of Henry VI. from his first attack of insanity. [By Courtesy of the British Museum.]



ONE OF THE
THREE CHINESE
WARSHIPS
THAT DESERTED
FROM THE
NORTH-EASTERN
SQUADRON
AND WENT TO
CANTON:
THE PROTECTED
CRUISER
"CHAO HO."

ANOTHER
OF THE
ABSCENDING
CHINESE
WARSHIPS
THAT RECENTLY
WENT SOUTH
TO CANTON:
THE PROTECTED
CRUISER
"HAI CHI."



AN EARLY WEST
AFRICAN
SACRIFICIAL
TABLE, WITH
FIGURES OF
LEOPARDS: A
REMARKABLE
RELIC SHORTLY
TO COME INTO
THE SALE-ROOM.

We illustrate here a very interesting item in the sale of Central American and other antiquities to be held at Puttick and Simpson's on August 3. The description in the catalogue reads: "An early West African sacrificial table, of carved wood, on four circular legs, figures of a leopard and leopardess on either side, with spots of poker-work, their heads at the front of the table, and with eyes of turquoise stone, the top 27 in. by 24 in.; 35 in. high."

By Courtesy of Messrs.
Puttick and Simpson.



A SISTER-SHIP OF THE "HAI SHEN," THE THIRD TRUANT CHINESE CRUISER: THE "HAI YUNG," SINCE REPORTED TO HAVE BEEN SENT IN PURSUIT OF THEM.

Three Chinese cruisers of the North-Eastern Squadron, the "Chao Ho," "Hai Chi," and "Hai Shen," which had been missing, arrived on July 6 off Canton, with a view, it was said, to a surrender. Later, it was stated that the "Hai Yung" (a sister-ship of the "Hai Shen") and the light cruiser "Yat Sen" were pursuing the truants, which had reached British waters in Castlepeak Bay, and a British destroyer, the "Wishart," was watching the possibility of a clash.

PHOTOGRAPHS BY COURTESY OF DR. OSCAR PARKES, EDITOR OF "JANE'S FIGHTING SHIPS."



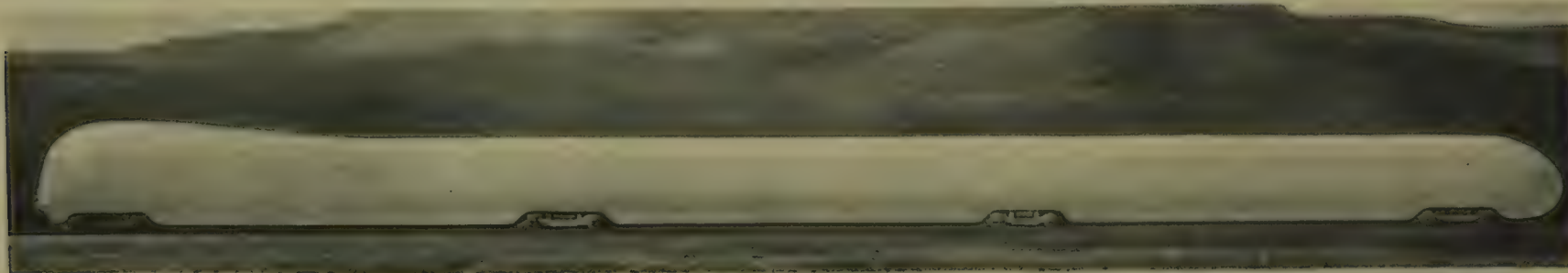
HE NAVY'S CHINESE PIRATE JUNK!—A MODEL BUILT FOR "NAVY WEEK" AT PORTSMOUTH.

The model Chinese junk illustrated here was built by naval shipwrights at Portsmouth to figure in a thrilling new episode during Navy Week there, introduced to illustrate the work of the Navy in frustrating the activities of Chinese pirates. The junk approaches a merchant-ship and captures her; but then a submarine appears and comes to the rescue.



AN EXTENSION OF THE "BERTILLON" METHOD OF CRIME DETECTION: A LANTERN-SLIDE PROJECTOR TO THROW FINGER-PRINTS ON A SCREEN.

Although new elaborations in crime detection are discovered with remarkable frequency, there appears, unfortunately, to be little reduction in criminal activity to correspond with the ingenuity of the police. From the United States there comes this "stereopticon," or lantern-slide projector, to throw finger-prints on a screen so that comparisons may be made at a glance.



A NEW TYPE OF HIGH-SPEED TRAIN IN THE UNITED STATES: A DESIGN FOR A LIGHT-WEIGHT PASSENGER TRAIN, CAPABLE OF TRAVELLING AT 110 MILES AN HOUR; FULLY STREAMLINED AND AIR-CONDITIONED; WITH AN INTERNAL COMBUSTION ENGINE CONNECTED WITH AN ELECTRIC GENERATOR.

This new type of train, our correspondent informs us, has been ordered by the Union Pacific Company, and will be in experimental use this year between Omaha, Nebraska, and the cities of the Pacific coast. The design has been based mainly on aircraft developments. To obtain light weight combined with strength, the train is to be constructed either of aluminium alloys, which have the strength of ordinary steel with one-third of the weight, or of stainless steel,

which has three times the strength of ordinary steel and therefore requires only one-third of the material to obtain equivalent strength. Three cars will weigh not over eighty tons, the present weight of one Pullman car. Fully streamlined, the train is tubular in shape, with all lights, whistles, bells, and so on, recessed into the body; and with an air-conditioning plant to heat it in winter, cool it in summer, and filter all dirt, dust, and cinders.

ACCIDENTS BY LAND AND SEA; AND A HOLIDAY TRIP BY AIR.



FIRE DESTROYS THE LIVERPOOL PHILHARMONIC HALL, ONE OF THE MOST FAMOUS CONCERT HALLS IN THE NORTH: AN AIR VIEW OF THE GUTTED SHELL.

Fire broke out on July 5 in the Liverpool Philharmonic Hall, and spreading rapidly, fanned by the wind, completely gutted the building, despite the efforts of the Fire Brigade. The organ, which was destroyed, had cost £3000 to reconstruct a few years ago. Many autographed portraits of famous musicians who had appeared there, and piles of musical scores and manuscripts, were saved. It was feared the fire might attack the neighbouring Radium Institute and Eye and Ear Infirmary. Patients were dressed, ready to leave, but fortunately the necessity did not arise.



A FAMOUS FRENCH RESORT SEEN FROM AN IMPERIAL AIRWAYS LINER: AN UNUSUAL VIEW OF LE TOUQUET PLAGE AND BATHING-POL.

These interesting aerial photographs, taken from an Imperial Airways liner, give an unfamiliar view of Le Touquet, the famous French seaside resort, whose attractions are so well known that we need not dilate upon them. It should be pointed out, however, that the facilities of air travel have now rendered Le Touquet much more easily and quickly accessible to visitors from this country. The Berck Aerodrome

[Continued below on right.]



A FRENCH LINER WRECKED IN A FOG NEAR TANGIER: THE "NICOLAS PAQUET" AGROUND, SUBMERGED FORWARD AND LISTING HEAVILY TO STARBOARD.

The Paquet Navigation Company's steamer "Nicolas Paquet" (8517 tons) ran aground in a fog on July 6 near Cape Spartel, Morocco, and was badly holed. All the passengers, numbering forty-five, and the crew of about 100, were safely taken off and landed at Tangier. There was no panic and the evacuation was very orderly. The sea was calm. The ship was bound for Casablanca to take up some 650 passengers. She was noted for her unusual Moorish decoration scheme, and she had several times carried the Sultan of Morocco.



THE RAILWAY COLLISION IN CUMBERLAND: THE SCENE AT LITTLE SALKELD AFTER A LONDON-BOUND EXPRESS HAD RUN INTO A SHUNTING GOODS TRAIN.

On July 10, an L.M.S. express from Edinburgh to London crashed into a goods train being shunted at Little Salkeld, about twenty miles south of Carlisle. Happily there was no loss of life, but eight passengers and four railway employees were injured. Only the fact that the express engine broke away from the carriages at the moment of impact prevented worse results. Six of the seven passenger-coaches were derailed, also the goods train engine.



LE TOUQUET FROM THE AIR: A VIEW SHOWING THE ROYAL PICARDY HOTEL (LEFT) AND THE HERMITAGE (RIGHT FOREGROUND), WITH THE CASINO BEYOND.

there is just an hour's flight from Croydon, and the air traveller arrives at his hotel in Le Touquet within 2½ hours of leaving London. Such a visit was recently made by a party of delegates of the Press and British travel agencies, who were the guests of the town. They made the trip in the greatest comfort in an Imperial Airways liner of the "Heracles" type, and out of 27 hours away from London they were able to spend no fewer than 24 hours in Le Touquet.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. THORNTON (LEFT) AND MR. MACDONALD, THE ENGLISH ENGINEERS IMPRISONED AT MOSCOW, FREE AT LAST.

Mr. Thornton and Mr. Macdonald were released from a Soviet prison on July 1, and arrived in Berlin on July 4. They were cordially welcomed at Liverpool Street Station by Sir Felix Pole, the Chairman of the Metropolitan-Vickers Electrical Company, and by a large company of people.



WINNERS OF THE POLO OPEN CHALLENGE CUP, AND TWO OTHER OPEN CHAMPIONSHIPS: THE MAHARAJAH OF JAIPUR'S TEAM.

The Maharajah of Jaipur's team beat Osmaston by seven goals to three in the final tie of the Open Challenge Cup at Roehampton. They have thus won all the three open tournaments of the London season. The members of the team seen here are (l. to r.): Raj Kumar Prithi Singh, Rao Raja Abhey Singh, Rao Raja Hanut Singh, and H.H. the Maharajah of Jaipur.



ROYAL VISITORS TO LONDON ARRIVE BY AIR: PRINCE GUSTAV ADOLF AND PRINCESS SIBYLLA OF SWEDEN AT CROYDON.

Prince Gustav Adolf, the eldest son of the Crown Prince of Sweden, and Princess Sibylla, his wife, arrived in London on July 10 by air to stay with Princess Alice, Countess of Athlone. Princess Juliana of the Netherlands, who is also on a visit to London, prolonged her stay with Princess Alice.



N. S. HOTCHKISS, CRICKET CAPTAIN OF ETON.

The Eton and Harrow match was fixed for yesterday (July 14) and to-day. Hotchkiss has had a remarkable record in the match. His three previous innings have resulted in scores of 153, 109, and 96.



THE UNIVERSITY CRICKET MATCH: THE OXFORD TEAM, WHICH BATTED FIRST ON A VERY WET WICKET.

The names of the players seen here are, from l. to r. (back row): D. F. Walker, V. G. J. Jenkins, P. C. Oldfield, D. C. H. Townsend, R. G. Tindall, A. Legard (not playing), R. G. Stainton; and (seated) H. G. Owen-Smith, F. G. H. Chalk, B. W. Hone (Captain), A. Melville, E. A. Barlow.



THE UNIVERSITY CRICKET MATCH: THE CAMBRIDGE TEAM, WHICH EMPLOYED "LEG-THEORY" TACTICS.

The names of the players seen here are, l. to r. (standing): A. W. Allen, J. G. W. Davies, B. O. Allen, M. Jahangir Khan, R. S. Grant; (seated) E. Cawston (twelfth man), J. H. Human, D. R. Wilcox (Captain), R. de W. K. Winlaw, K. Farnes; and (inset) A. S. Lawrence, and J. T. H. Comber.



M. TINDALL; CRICKET CAPTAIN OF HARROW.

Tindall is in many ways as fine a batsman as Hotchkiss (Captain of Eton), and appears remarkably mature in method. He is certainly capable of playing havoc with any school bowling.



"ANTHONY HOPE," THE AUTHOR OF THE "RURITANIA" NOVELS; WHO HAS DIED.

Sir Anthony Hope Hawkins died on July 8, aged seventy. "The Prisoner of Zenda" was written in 1893, and the story was placed in an imaginary Balkan State, "Ruritania." In 1894 he abandoned the Bar for literature. He lectured in the United States, 1897-98 and in 1903. His other stories include "Rupert of Hentzau," "The King's Mirror," and "The Great Miss Driver."



SIR H. CHILTON.

Appointed Ambassador to the Argentine, in succession to Sir Ronald Macleay. Formerly Ambassador in Chile. Has served at Vienna, Copenhagen, The Hague, Brussels, Berlin, Washington (1920 and 1921), and Rio de Janeiro.



SIR ERIC DRUMMOND.

Appointed Ambassador in Rome, in succession to Sir Ronald Graham. Late Secretary-General to the League of Nations (1919-33). He is the half-brother and heir-presumptive of the Earl of Perth.



MR. JAMES MATTERN.

The American airman who had set out to fly round the world solo, and was missing for some time in Siberia. On July 7 a telegram was received indicating that he was safe at Anadyr, in East Siberia, whither the Soviet Government sent aeroplanes and supplies.



MR. CHARLES DUNCAN, M.P.

Died July 6; aged sixty-eight. Labour Member for the Clay Cross Division (Derbyshire), and one of the principal officers of the Transport and General Workers' Union. Secretary of the Workers' Union, 1900-29. Became M.P., 1906.



THE MAHARAJAH OF ALWAR, WHO IS TAKING A HOLIDAY ABROAD, PHOTOGRAPHED IN ENGLAND.

The Maharajah of Alwar, who left his State in May in accordance with the requirements of the Viceroy, and made a brief stay in Italy, arrived in London on July 10. Colonel Patterson was present on behalf of the Foreign Office, and shook hands with the Maharajah. It was stated that the Maharajah intended to make representations to the Government.

THE OLDEST DWELLINGS FOUND IN MESOPOTAMIA—(CIRCA 2500 B.C.)

NEW DISCOVERIES AT TELL ASMAR: RUINS OF THE AKKADIAN CITY OF ESHNUNNA, CAPITAL OF KING SARGON, ABOUT 2500 B.C., AND FRESH LINKS WITH ANCIENT INDIA.

By Dr. HENRY FRANKFORT, Field Director of the Iraq Expedition of the Oriental Institute of the University of Chicago. (See Illustrations, numbered according to the Author's References, on the three succeeding pages, and Coloured Illustration on Page 1.)



FIG. 1. THE FIRST KNOWN REPRESENTATION "IN THE ROUND" OF AN AKKADIAN OF ABOUT 2500 B.C.: AN ALABASTER HEAD.

[This is the first of a series of articles on important new discoveries made by the Iraq Expedition of the Oriental Institute of

the University of Chicago, continuing those published in The Illustrated London News of Oct. 1, 8, and 15, 1932. Tell Asmar, it will be remembered, is situated fifty miles north-east of Baghdad.]

THOSE readers of this journal who remember our discoveries of the previous season will not be surprised to learn that we concentrated this year our attention on that part of Tell Asmar where we had formerly located the oldest remains and, amongst them, certain proof of commercial contact with India—in the third millennium B.C. The extremely important implications of the last-named discovery made it incumbent upon us to search for further evidence; and, moreover, work on this part of the site offered the opportunity of contributing something substantial to a hotly debated problem of modern archaeology: that is, the date of the magnificent civilisation which is best known to us from the tombs discovered by Mr. Woolley at Ur.

As to the intercourse between India and Eshnunna (as Tell Asmar was anciently called) we can be brief; in addition to etched beads and barbotine pottery similar to those figured in our former article, we discovered the

region. The differences in height are necessitated by the lighting requirements of rooms surrounded on all sides by other rooms; for there were no open courts such as have been observed at Ur in a later period, and such as are in use nowadays in Baghdad. The size of the windows is given by terra-cotta window "grilles," discovered by us for the first time this year (Fig. 9), and which find their exact counterpart in wooden grilles in use nowadays in such towns as Erbil. That wood was widely used for

the round, found in our excavations. It might be a modern portrait of one of the Bedouin of the desert: the nose is somewhat damaged, but the hair, combed outwards from the crown and hang-

FIG. 2. A FULL-FACE VIEW OF THE HEAD SEEN IN FIG. 1: A TYPE STILL SURVIVING AMONG MODERN BEDOUIN.



FIG. 3. A SOUP-TUREEN AND TWO "HIP-FLASKS" (DOUBTLESS USED BY FIELD LABOURERS FOR CARRYING WATER): VESSELS OF 2500 B.C.

this purpose in ancient days is certain, and this fact explains why such gratings have never been found in excavations hitherto.

Except for the row of houses in the background and right-hand top corner, all those in the picture (Fig. 11) are drawn in perspective upon plans of houses actually uncovered by us in their corresponding positions. In fact, the reconstruction shows the town exactly as it must have appeared to a boy sitting in the top of a palm-tree growing on the right-hand "dump" of our excavations, as shown in the panorama of Fig. 6. The street shown

the shape of which is hidden by reliefs; these show on the front side two large female and two smaller male figures, probably devotees of the god; on the back of the group an animal is carved, which is obviously symbolic of the god and is being adored by two women. This animal is almost identical with the Sirush, the "dragon of Babylon." The group was found in the private chapel of a house.

Even in the jewellery of the period religious ideas find expression. The coloured plate on page 1. shows a reconstruction made by our recorder, Miss G. Rachel Levy, of a hoard hidden under the floor of the Akkadian palace. At the top we see a silver diadem, with silver, lapis-lazuli, and carnelian pendants, in the order as they were found. The lack of rigid symmetry in their arrangement is typical of the taste of the Ancients. The series of lapis pendants, strung by means of double silver-foil loops, together with a double string of blue faience beads, was perhaps used to cover the smooth silver of the diadem pictured above. The pendants are unique and of great interest. The figures of bearded bulls, single or in pairs, are apotropaic, and so is the demon's head on the extreme left. The remaining three figures represent Imigig, the lion-headed eagle, fierce envoy of the war-god Ninurta, who is known as a slayer of demons and evil spirits. The finest extant example of this strange animal is exhibited in the British Museum, in a huge copper relief from Al 'Ubaid, discovered by the late Dr. H. R. Hall. It should be noted how the silver and lapis parts of the amulets are joined with silver wire, while minute carnelian beads are tied on the end of the wire, adding greatly to the pleasing effect of the whole by their bright colouring. The silver was mostly decayed beyond repair, but the restoration in this drawing is certain. Below there is a "dog-collar."

[Continued on page 112.]



FIG. 4. THE OLDEST OBJECT SO FAR FOUND AT TELL ASMAR: A BIRD-SHAPED VASE, WITH AN OPENING IN FRONT ABOVE THE LEGS (BROKEN OFF), CERTAINLY USED FOR RITUAL LIBATIONS.

fragments of one of those clay tablets which served as sketch-books to the artists of Babylonia, where, in contrast with Egypt, papyrus would not grow. This "leaf" from the sketch-book shows a remarkable picture of an animal which is not native to Mesopotamia—a zebu—evidently brought over from India (Fig. 5). The hump and top of the head are dotted to show the sparse, long hair.

As regards the second problem, the date of the Sumerian tombs at Ur, we have obtained very full information concerning the period immediately following that of the tombs, and have opened up the first layers of the period to which the tombs belong. Next year we shall descend deeper, and, after having exposed the full range of layers through which this Sumerian culture extends, we shall no doubt be able to decide upon the exact position which the tombs must occupy within the period, and thereby establish their date once and for all.

The unambiguousness of the evidence obtained at Tell Asmar is largely due to the fact that we are not digging tombs there (which form more or less isolated groups of "finds"), but houses; a settlement, in fact, which was inhabited without interruption from well before 3000 B.C. down to about 2400 B.C. It is true that we have not touched the earliest layers yet, but at one point, where we shall certainly follow up this year's discovery during next winter, we unearthed the curious libation vessel in the shape of a bird (Fig. 4), which is of a type known to be earlier than anything else we have found at Tell Asmar so far.

Of the actual settlement of about 2500 B.C., Mr. Harold Hill's reconstruction (Fig. 11) gives an excellent idea. It is only imaginary in a few details. The roofs are reconstructed by analogy with those nowadays in use in the

on the left of the reconstruction appears as a dark streak in the middle of the panorama, running from left to right. Beyond the private houses there is an open place, anciently a public square, on the far side of which arose the temple and a palace, probably of the ruler of Eshnunna.

The main settlement belongs to the period of about 2500 B.C., when the Sumerians had been brought into subjection by the Semitic Akkadians under their powerful King Sargon the Elder. Little was known of the type of these people, for only reliefs are extant. Fig. 1 shows the first representation in



FIG. 5. THE HEAD AND SHOULDERS OF AN INDIAN ZEBU (LOOKING TO THE RIGHT) PORTRAYED BY A BABYLONIAN ABOUT 2500 B.C.: EVIDENCE OF INTERCOURSE BETWEEN ESHNUNNA AND INDIA.

SARGON'S CAPITAL IN THE THIRD MILLENNIUM B.C.: THE CITY

ILLUSTRATIONS BY THE IRAQ EXPEDITION OF THE ORIENTAL INSTITUTE, UNIVERSITY OF CHICAGO.



FIG. 6. A PANORAMA OF THE EXCAVATIONS AT TELL ASMAR (THE ANCIENT ESHNUNNA): A VIEW SHOWING THE MAIN STREET OF THE SETTLEMENT AS A DARK STREAK (FROM LEFT TO RIGHT) IN THE MIDDLE, AND BEHIND IT THE PUBLIC SQUARE, WITH THE AREA OF THE TEMPLE AND PALACE BEYOND—IN THE DISTANCE THE DESOLATION OF THE DESERT, WHERE IN ANTIQUITY RICH CORNFIELDS GREW. (COMPARE THE RECONSTRUCTION DRAWING IN FIG. 11.)



FIG. 7. A UNIQUE ALABASTER GROUP OF A SNAKE-GOD (OR FERTILITY GOD) WITH WORSHIPPERS: THE FRONT SIDE, SHOWING THE GOD'S HUMAN-BEARDED HEAD (CENTRE) ABOVE A SCALY BODY BETWEEN TWO LARGE FEMALE FIGURES, WITH SMALLER MALE FIGURES AT EACH END.



FIG. 8. A SINGLE-PRONGED FORK AND A SPOON: BONE IMPLEMENTS OF AN "ALMOST BARBARIC SIMPLICITY" COMPARED WITH THE JEWELLERY (SEE PAGE 1 COLOUR).

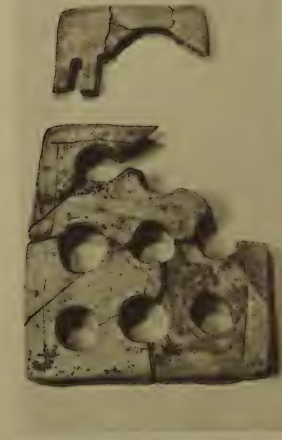


FIG. 9. FRAGMENTS OF TERRA-COTTA WINDOW "GRILLES" (THE FIRST FOUND) LIKE WOODEN ONES USED NOW: EVIDENCE OF SIZE OF THE WINDOWS (SEE FIG. 17).



FIG. 10. THE REVERSE SIDE OF THE ALABASTER GROUP SHOWN IN FIG. 7: (IN CENTRE) A SCALY REPTILE (VERY LIKE THE SIRUSH, OR "DRAGON OF BABYLON") BEING ADORSED BY TWO WOMEN; AND (ABOVE), THE SCALY BACK OF THE SNAKE-GOD SHOWN ON THE FRONT SIDE OF THE GROUP.

These photographs relate to the new discoveries at Tell Asmar (fifty miles north-east of Baghdad) on the site of the Akkadian city of Eshnunna.

as fully described by Dr. Henry Frankfort on page 97. The illustrations are numbered to correspond with his references. The section of his article

OF ESHNUNNA, AND NEW RELICS OF AKKADIAN CULTURE.

By COURTESY OF DR. HENRY FRANKFORT, FIELD DIRECTOR. (SEE HIS ARTICLE ON PAGE 97.)



FIG. 11. A RECONSTRUCTION OF PART OF ESHNUNNA IN THE TIME OF SARGON (2500 B.C.): A DRAWING BY MR. HAROLD HILL, SHOWING THE TOWN AS IT WOULD HAVE APPEARED FROM A POINT ABOVE THE RIGHT-HAND EXCAVATION DUMP IN FIG. 6; THE STREET SHOWN ON THE LEFT BEING THAT VISIBLE AS A DARK STREAK IN THE PANORAMA.



FIG. 12. AKKADIAN CYLINDER SEALS, "EXQUISITELY CARVED," OF 2500 B.C.: A GROUP THAT FORMED THE STOCK-IN-TRADE OF A SEAL-CUTTER AND WAS FOUND IN HIS HOUSE; SHOWING (AMONG OTHER SUBJECTS) CONTESTS BETWEEN MYTHICAL BEINGS AND WILD BEASTS; THE GOD OF VEGETATION (TOP, RIGHT) PARTLY IN THE SHAPE OF A SNAKE; AND THE SUN-GOD IN A BOAT ON THE HEAVENLY WATERS (SECOND SEAL IN THIRD ROW) AND ADORSED BY FOUR OTHER GODS (NEXT SEAL TO RIGHT).

on the "exquisitely carved" cylinder seals (shown above in Fig. 12) has been detached and is given here to adjoin the photograph to which it refers. It reads as follows: "Those shown in Fig. 12 were all found together, being the stock-in-trade of a seal-cutter whose house we excavated. Some show contests between mythical beings, half men, half bulls, wild lions and other creatures, a subject which the Akkadians took over from their predecessors, the Sumerians. But the more purely religious subjects are typical for the Akkadian period. We see the Sun-god in a boat moving over the waters of heaven; the boat is reputed to move by itself and this is expressed by giving a human shape to the prow; the figure in which it ends handles the forked punting-pole, while the Sun-god, characterised by rays arising

from his shoulders, steers with a paddle. The next seal shows the Sun-god adored by four other gods. In the bottom row we see two gods drinking through tubes from a large vessel, a ritual to which we may refer in a later article. Next we see a mythical being, half bird, half man, brought before the seat of judgment of Enki, god of water and wisdom. He is characterised by streams of water flowing from his shoulders and by fishes. The god of vegetation appears on a seal in the second row, and is also represented in the right-hand top corner, where he has partly the shape of a snake, who, inhabiting the earth, is a symbol in many countries of its life-giving powers." The same idea, Dr. Frankfort adds, is expressed in the alabaster group shown here, on the left-hand page, in Figs. 7 and 10.

A PALACE DRAINAGE SYSTEM OF 2500 B.C.; AND THE FIRST KNOWN WINDOW IN BABYLONIA.



FIG. 13. THE JUNCTION OF A BATHROOM DRAIN WITH THE VAULTED MAIN SEWER OF THE AKKADIAN PALACE BEING DISCUSSED BY PROFESSOR J. H. BREASTED (RIGHT), THE FAMOUS EGYPTOLOGIST, AND DR. H. FRANKFORT, FIELD DIRECTOR OF THE IRAQ EXPEDITION.



FIG. 14. A HITHERTO UNKNOWN EARLY USE OF THE ARCH: THE CENTRAL ROOM IN A WONDERFULLY PRESERVED SUMERIAN HOUSE (OLDER THAN THE AKKADIAN PERIOD) WITH AN ARCHED DOOR TO A BAKERY, A BENCH, AND A FIREPLACE (LEFT FOREGROUND).



FIG. 15. THE BAKERY ENTERED THROUGH THE DOOR SEEN IN FIG. 14: A ROOM WITH TWO BREAD-OVENS (BACKGROUND), IDENTICAL WITH THOSE USED NOW, BEHIND A LOW WALL TO PROTECT INFLAMMABLE OBJECTS FROM HOT ASHES.

In his article on page 97, describing new finds at Tell Asmar, which these photographs illustrate, Dr. Frankfort declares that the Akkadian sanitary arrangements of 2500 B.C., as shown here in the drainage system of the ruler's palace, were considerably better than those of modern Baghdad. A wonderfully well-preserved house of the preceding Sumerian period (Figs. 14, 15, and 17) disclosed



FIG. 16. A MAGNIFICENT DRAINAGE SYSTEM OF 2500 B.C.: THE MAIN SEWER OF THE AKKADIAN PALACE, ALL ALONG ITS OUTER WALL, WITH PART OF THE ORIGINAL ROOF INTACT (BACKGROUND) AND BRANCH DRAINS FROM BATHROOMS AT THE POINTS WHERE MEN ARE POSTED.

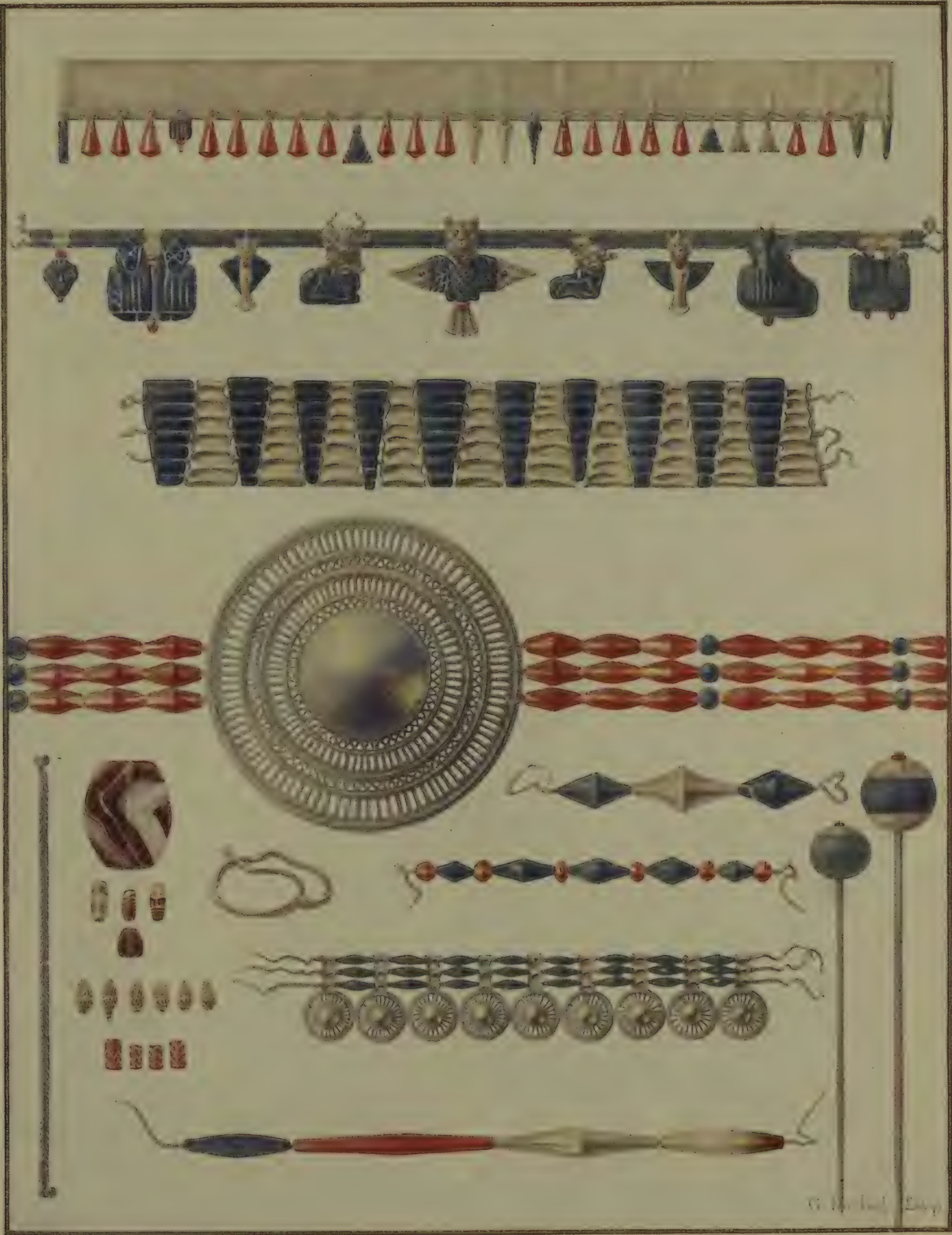


FIG. 17. WITH THE FIRST WINDOW FOUND DURING BABYLONIAN EXCAVATIONS: THE KITCHEN OF THE EARLY SUMERIAN HOUSE (SEEN ALSO IN FIGS. 14 AND 15) WITH OBJECTS AS DISCOVERED—WATER-JARS, STORAGE VESSEL, AND HANDMILL (QUERN) WITH GRINDSTONES.

two extremely interesting features—arched doorways and a small window, the first discovered in Babylonian excavations. The arch in domestic architecture at that early period was also previously unknown. Professor J. H. Breasted, seen with Dr. Frankfort in Fig. 13, is the founder and Director of the Oriental Institute of Chicago University.

The Jeweller's Art in Mesopotamia Over 4000 Years Ago.

FROM THE PAINTING BY MISS G. RACHEL LEVY. BY COURTESY OF DR. HENRY FRANKFORT, FIELD DIRECTOR OF THE IRAQ EXPEDITION OF THE CHICAGO UNIVERSITY ORIENTAL INSTITUTE. OBJECTS SHOWN ABOUT TWO-THIRDS OF THEIR ACTUAL SIZE. (SEE DR. FRANKFORT'S ARTICLE ON ANOTHER PAGE.)



A HOARD OF JEWELLERY FOUND UNDER THE FLOOR OF AN AKKADIAN PALACE AT TELL ASMAR (2500 B.C.).

At the top is a silver diadem, and just below it a row of silver, lapis lazuli, and carnelian pendants, in the order as they were found. The series of lapis pendants, strung by means of double silver-foil loops, with a double string of blue faience beads, was perhaps used to cover the smooth silver of the diadem. The pendants are unique, and of great interest. The figures of bearded bulls, single or in pairs, gave protection against evil influences. The remaining three figures represent Imgi, the lion-headed eagle, known as a slayer of demons and evil spirits. The finest extant example of this strange animal is exhibited in the British Museum,

in a huge copper relief from Al 'Ubaid, discovered by the late Dr. H. R. Hall. The silver was decayed beyond repair in most cases, but the restoration in this drawing is certain. Next below the pendants is a "dog-collar" necklace, similar to those from Ur (which belong to a somewhat earlier period). Then follows a silver filigree disc, probably worn, as shown, as the centre-piece of a long necklace or girdle. The remaining objects are onyx beads, shells, and etched carnelian beads from bracelets, hairpins, a silver chain bracelet, and an anklet of silver filigree and lapis lazuli. The etched beads resemble some found in India.

Historic Public Schools of England: No. 4.—Harrow School, with Harrow Church on its Hill beyond.

FROM THE WATER-COLOUR DRAWING SPECIALLY DONE FOR "THE ILLUSTRATED LONDON NEWS" BY G. G. WOODWARD.



THE FAMOUS SCHOOL ON THE HILL: A BIRD'S EYE VIEW OF THE BUILDINGS OF HARROW, WHICH WAS FOUNDED IN THE SIXTEENTH CENTURY BY JOHN LYON.

We give here the fourth water-colour drawing by G. G. Woodward in our series "Historic Public Schools of England," which we began with Eton in our issue of June 11, 1932, and continued with Winchester on October 1 and with Rugby on May 13. Harrow School was founded in 1571 by John Lyon, a gentleman of Harrow, who procured for the purpose a charter from Queen Elizabeth. Like many of the great public schools, Harrow's present functions differ widely from the intentions of the founder, who meant to establish a free school mainly for poor scholars of the neighbourhood.



Here's Health.

For a picnic up the river there is nothing more refreshing and invigorating than Whitbread's Pale Ale. It can be served off the ice and will retain its fine flavour and sparkle in any climate and under any conditions.



WHITBREAD'S PALE ALE

SOME OF NATURE'S MOST GRACEFUL FORMS—IN SOUTH AFRICA.

PHOTOGRAPH BY HERBERT LANG. (WORLD COPYRIGHT RESERVED.)



A KUDU BULL, WITH ITS SPIRALLY TWISTED HORNS, STANDING UNDER A TREE IN THE KRUGER NATIONAL PARK, THE GREAT SOUTH AFRICAN GAME-SANCTUARY.

Wild life in the Kruger National Park, the world's greatest game-sanctuary, offers endless subjects for the nature-photographer, as well as allurements to the visitor. Here and on three other pages we give some beautiful new camera-studies of South African wild game, taken in that park by Mr. Herbert Lang. In a note on the Kudu, supplied with a coloured photograph in our issue of September 10 last, we read: "The male has long, spiral horns, measuring up to about 60 in. along the outside of the curve, and is exceedingly graceful in his movements, especially when

he uses his horns to hook down the higher branches to obtain young shoots for food. A master of camouflage, he stands under almost leafless trees, while the shadows of the branches cast on to his body break up his form to blend perfectly with his surroundings. His favourite diet is black mimosa sprigs and berries. When sensing danger he usually gives a bark, which can be heard at a great distance and puts all game within earshot on the *qui vive*." The animal shown in the photograph, it will be noted, has his left ear mutilated.



Some of
Most
Forms,
South
Africa:
Photo
Recently
in the
National

PHOTOGRAPHS BY
(WORLD COPYRIGHT

(ON THE LEFT)
A WATERBUCK
STARTLED AT A
POOL NEAR
THE LETABA
REST CAMP:
A BEAUTIFUL
ANIMAL IN ITS
NATURAL HAUNTS
IN A
SOUTH AFRICAN
FOREST.

Nature's
Graceful
Seen in
Africa:
graphs
Taken
Kruger
Park.

HERBERT LANG.
RESERVED).

(ON THE RIGHT)
A BUSHBUCK IN A
GLADE TOWARDS
SUNSET: A SHY
CREATURE IN A
FAIRY-LIKE SET-
TING WITH
"A CHEQUER-WORK
OF
LIGHT AND
SHADE" AMONG
THE FOLIAGE.



MR. HERBERT LANG'S photographs of animal life in the Kruger National Park (of which other examples are given on the preceding and succeeding pages) are undoubtedly among the finest of their kind that have ever been taken. The four reproduced on these two pages are notable not only as excellent studies of the animals themselves, but for their pictorial quality, bringing out the character and beauty of the natural setting in which the animals live. As noted on the previous page, some of these animals were illustrated in colour in our issue of September 10 last, and we then gave the following description of waterbuck. "The females run in large troops with their calves. They resemble the male, but are without horns. They are very stupid, and, compared with

(Continued opposite.



SIXTEEN ZEBRAS AND ONE SABLE ANTELOPE (THE BLACK, HORNED ANIMAL ON THE EXTREME LEFT): A PICTURESQUE GROUP OF WILD GAME TAKING LIFE EASILY IN THE KRUGER NATIONAL PARK.



WATERBUCK DRINKING, WITH TWO APPARENTLY ACTING AS "SENTINELS" AT THE BACK: A GROUP COMPRISING SIX COWS AND TWO YOUNG BULLS (SECOND FROM LEFT IN FRONT AND THE RIGHT-HAND ONE BEHIND).

other antelope, slow in movement: hence a large number fall a prey to lions. Waterbuck bulls are noble-looking animals. Their horns attain a length of about 36 in. on the outside curve. They have a long shaggy coat and a white ring round their tails." A note on the Sable Antelope appears under the specimen illustrated on the next page. Regarding the Bushbuck, "The Standard Natural History" says: "The group *Tragelaphinae* contains some of the most beautiful of all the antelopes. The species vary in size from nearly as large as a bison to as small as a duiker. The typical genus, *Tragelaphus*, contains the Bushbuck, or Harnessed antelope, which are frequently brilliantly coloured, the body being bright rufous, marked with longitudinal and transverse white stripes."

SOME OF NATURE'S MOST GRACEFUL FORMS—IN SOUTH AFRICA.

PHOTOGRAPH BY HERBERT LANG. (WORLD COPYRIGHT RESERVED.)



THE SABLE ANTELOPE AT LARGE IN ITS NATIVE HAUNTS IN THE KRUGER NATIONAL PARK: A SOLITARY BULL STARTLED IN A POOL; WITH A TICK-BIRD ON HIS NECK.

As in his other photographs of South African wild game at large in the Kruger National Park, given on the three preceding pages, Mr. Herbert Lang has been remarkably successful in combining here a beautiful artistic effect with a good portrait of his "sitter," all unconscious of the photographer concealed in his "hide." Regarding the aspect and characteristics of the Sable Antelope, we may repeat some particulars which were given in connection with the colour photographs of South African wild animals at large in the Kruger Park, reproduced, as previously noted,

in our issue of September 10 last year. "They are rather more shy than other buck. The males are nearly black and their horns grow to about 48 inches along the outside curve. The females, unlike most buck, also have horns. Except the young ones, these buck are greatly respected by carnivora, for they are as quick as lightning with their rapier-like horns. Lions usually spring on the withers of their prey, breaking its neck as they pull it down, but the older sable are well protected by their long curved horns, and so are generally left alone."

EVENTS IN GREAT BRITAIN AND IRELAND: PICTURES OF THE WEEK.



CRAIGAVON BRIDGE, LONDONDERRY, TO BE OPENED BY THE LORD MAYOR OF LONDON: THE STATE COACHES TO VISIT ULSTER.
In a brilliant pageant next Tuesday, July 18, the Lord Mayor of London (Sir Percy Greenaway), accompanied by the Lady Mayoress and the Sheriffs, is to open the new Craigavon Bridge at Londonderry. The State coaches of the City of London, for the first time in history, are to be used in a ceremony outside this country. Eight of the great London livery companies are to be represented.



OPENED BY PRINCESS ALICE, COUNTESS OF ATHLONE: THE NEW SWIMMING-POOL AT MILL HILL SCHOOL.
Princess Alice, accompanied by the Earl of Athlone, visited Belmont, Mill Hill, for Speech Day of Mill Hill School on July 7, and opened the junior school swimming-bath. As our photograph shows, the pool is situated in delightful open country. Boys are in the act of jumping in as a bell is rung by her Royal Highness.



THE LORD MAYOR OF LONDON AT CHRIST'S HOSPITAL SPEECH DAY: THE PARADE OF BLUECOAT BOYS.

The Lord Mayor of London (Sir Percy Greenaway) and the Sheriffs attended in State the annual Speech Day celebrations at Christ's Hospital, Horsham, on July 8, thus emphasising the long association of the City of London with the school. After service in the chapel, the Lord Mayor took the salute at the march-past of the eight hundred Bluecoat boys.



THE CENTENARY OF THE OXFORD MOVEMENT COMMEMORATED BY AN EVENING SERVICE HELD IN THE WHITE CITY STADIUM: THE BISHOP OF ST. ALBANS IN A PROCESSION TO THE SPECIALLY-ERECTED BASILICA.

A congregation of about 15,000 attended the Oxford Movement centenary service at the White City on the evening of July 9. The Stadium, which, having been used the previous day for the athletic championships and for a dog-racing meeting, was converted overnight into a vast open-air cathedral, had been selected because no church or hall in London was thought large enough to accommodate the congregation. The Stadium arena was dominated by the beautiful blue and gold basilica designed by the Rev. W. G. de Lara Wilson. Over its altar was a magnificent domed canopy, and behind it stood the Bishop's throne. The Bishop of St. Albans, it may be added, deputised for the Bishop of London owing to the latter's illness.



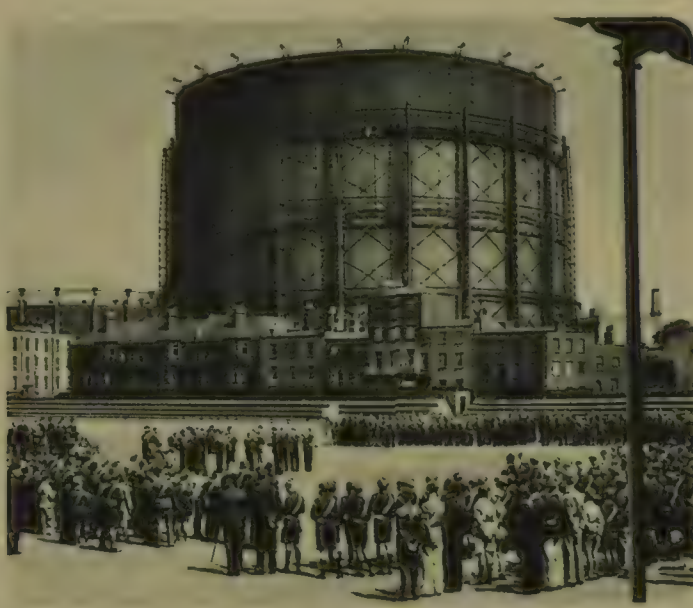
A MOST UNUSUAL OCCURRENCE: THE STATUE OF LORD CARSON AT STORMONT UNVEILED IN HIS OWN PRESENCE.

Lord Carson was present on July 8 at the unveiling of the statue of himself which, on its high granite pedestal, stands in front of the new Ulster Parliament Buildings at Stormont, Belfast. Some 40,000 of Lord Carson's old supporters were present, and the Ulster people, whom he used to lead, gave him a very warm reception. Lord Craigavon, the Prime Minister, unveiled the monument.



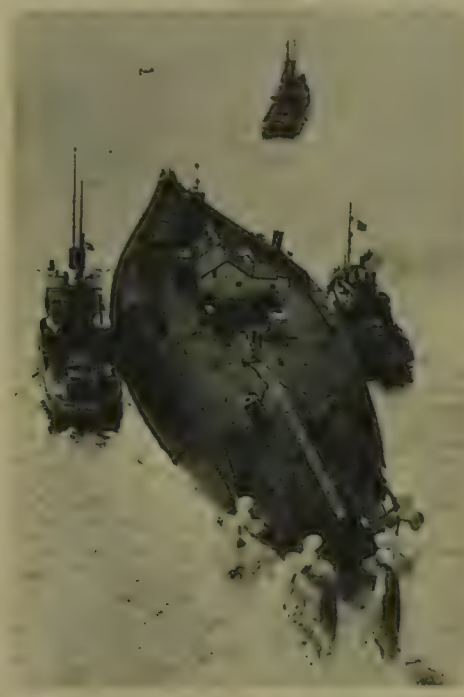
THE SEA DEFENCE WORKS AT BRIGHTON OPENED BY THE MINISTER OF HEALTH: THE NEW WALL.

The new sea-defence works constructed at a cost of £206,000 between Black Rock and Rottingdean were opened by Sir Hilton Young, the Minister of Health, on July 4. A feature of the scheme is a sea wall to protect the cliffs and the main coast road from sea erosion. Our photograph shows the drive that runs beside the wall.



THE OVAL'S UNUSUAL RÔLE: A DRUMHEAD SERVICE OF THE BOYS' BRIGADE AT THE FAMOUS CRICKET GROUND.

The gasometer at Kennington Oval formed a background to an unfamiliar scene on July 9, when more than five hundred members of the Boys' Brigade, drawn from the South London Battalion, took part in a drumhead service conducted by the Rev. Donald Standfast. There was a large congregation in the stands. After the service the boys marched their colours round the ground, and the salute was taken.



THE CURTAIN LOWERED ON A TRAGEDY OF THE SEAS: THE LAST OF THE GERMAN FLEET

The old cruiser "Von der Tann" was berthed at Rosyth on July 9, where she was towed, keel uppermost, to be broken up. Her recovery marks the end of the salvage of the German war-ships scuttled at Scapa Flow. Salvage was begun in 1924, and some thirty-two ships, including the 28,000-ton "Hindenburg," have been raised.



THE WORLD OF SCIENCE.



THE PERILS OF INFANCY, AND SOME FEROCIOUS INFANTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

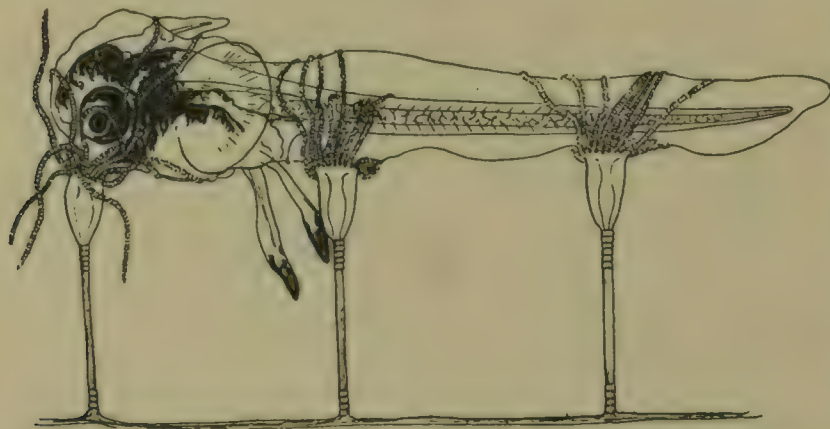
CONSCIOUS that the seaside holidays have begun, I am carried back to the days of long ago when rock-pool hunting provided the most exquisite thrills of enjoyment. Even now, indeed, this form of hunting is a source of sheer delight to me. And I now do my hunting with more insight than was possible in those days. At the moment, of course, one's efforts are concentrated on captures. It is only at the end of the day, when surveying the spoils, that reflection starts into activity. In surveying the haul for the day there arises the comment: Why is it that creatures one would have expected to find are absent, while

But the big fishes which eat the little fishes, and the little fishes which eat the smaller organisms, do not have it all their own way, as will be seen in the adjoining illustrations of the fate of a young angler-fish. As an adult, this is a most voracious creature, feeding on smaller fish which it lures to its capacious jaws by means of a "fishing-rod." This is formed by the foremost ray of its dorsal fin, which has become separated from the rest and has shifted forward to the end of the broad snout. At its tip it bears a little tab of flexible skin, so that when the rod is moved the skin "waggles" about and suggests something good to eat! The deception is perfected by similar but much smaller "tags" round each side of the great mouth. These also can be set in motion. Hungry fishes approaching to investigate are brought nearer and nearer till at last, by the sudden opening of the cavernous mouth, they are engulfed by the inrush of the water!

The young angler, in its turn, is similarly victimised. And this, too, by creatures vastly lower in the scale of life than themselves. In Fig. 1 will be seen a young angler in the grip of part of a colony of hydroids, a species of the genus *Clytia*. These hydroids are often mistaken for some kind of "seaweed" by the uninitiated. The moving

crustacean known as a "copepod" (*Anomalocera pater-soni*). A number of copepods and other small crustacea were placed in the aquarium for this little fish to feed upon. And it fed greedily. But at last the biter was bit! For one of the larger sort put an end to this destruction of his fellows! In Fig. 3 a young angler, at a later stage of development, is seen in a successive series of stages in its capture by a much-despised jelly-fish—one of the "Ctenophores," or "sea-goose-berries." On the left, the youngster, now furnished with several rays to his dorsal fin, and two long, whip-like pelvic fins—answering to the hind-legs of land animals—is nearing the grasp of the tentacles. On the right he has been seized, and turned head downwards on his way to the mouth of his captor. Immediately below this the shrunken, half-digested body is seen through the glassy walls of the body of the jelly-fish.

But in the laboratory at Plymouth a number of crustacea of different kinds were found to prey on the early larval stages of anglers. And some of these, by a curious irony, were themselves but larvæ; as in the case of a young phyllosoma, or "glass-crab," which is the larval stage of the great rock-lobster (*Palinurus vulgaris*). At this stage this larva has



1. A YOUNG ANGLER-FISH (*LOPHIUS PISCATORIUS*) THAT HAS COME TO A "BAD END": THE YOUNG FISH (ABOVE) IN THE GRIP OF A COLONY OF HYDROIDS—CREATURES RELATED TO THE ANEMONE—WHERE IT WILL BE HELD UNTIL SLOWLY DIGESTED.

The more sensitive of our readers may be glad to learn that the young fish seen here met a death that was probably painless! For the apparently feeble hydroids have a formidable armature of stinging-cells in their tentacles; and these numb or paralyse the body of their victim.

others, in a no less surprising way, have turned up? It is not always easy to solve the riddle. The average temperature of the water during the preceding weeks, the nature of the materials forming the pools, or the absence of certain suitable food?

This matter of food embraces much more than most of us realise. For all the living animals we find there are living upon other living bodies. The periwinkles on the seaweed, the mussels and barnacles on microscopic forms of life, which they bring to their mouths by the incessant and rapid vibrations of minute, hair-like threads, or "cilia." The mussels and the crabs, and so on, are eaten by fishes; and the larger fishes eat the smaller ones.

The microscopic plants known as diatoms play a tremendously important part in this matter of food-supply. For they are present, especially in certain seasons, in prodigious numbers. So great, indeed, as to colour the sea red or yellow or green, according to the species, over areas of many square miles in extent. The mackerel and pilchard fishermen decide where to shoot their nets by the difference in the tint of the water which their vast numbers cause. Were it not, indeed, for these myriad hosts, the great oceans and seas of the world would be valueless to us as reservoirs from which to draw much of our food in the form of fish and other edible marine animals, for these tiny bodies form the "pasture of the sea," since they constitute the food of myriads of small animals on which our "food-fish" live.

But there are certain species which give to the water a strong odour, so much so that the fishermen refer to such areas as "stinking water," and it evidently has a repellent effect on mackerel and herring, which avoid belts of water thus infested; and hence the temporary falling off in the catches of the fishermen. We ourselves, indeed, are more dependent on them than we realise. Cod-liver oil, for example, owes its great medicinal value to the presence of certain chemical bodies known as "vitamins." Now, the presence of some peculiar vitamin has been traced from the liver of the cod to the stomach of a small fish known as the capelin (*Mallotus*), on which the cod largely feeds, and the swarms of which, Dr. Russell tells us, bring the cod together in vast shoals on the Newfoundland banks. From the capelin it has been traced to the minute animals on which it feeds, and so to the diatoms which in turn nourish them. Thus we pass, by these strange links, from the diatoms on the Newfoundland banks to the doctor's dispensary!

tentacles doubtless aroused the curiosity of the little angler, and, venturing too close, he was promptly seized. Three individuals of this colony have got hold of him, where he will be slowly done to death. It is probable, however, that it is a painless death. For these apparently feeble creatures have a formidable armature of stinging-cells in their tentacles, and these numb or paralyse the body to prevent struggling, and thus there would be no pain. The tragedy here shown occurred in one of the tanks at the Marine Biological Station, Plymouth, where all that concerns fish and fishing and our fisheries is made the subject of exhaustive research.

But hydroids are not the only ogres which waylay infant anglers. In the Plymouth aquarium, some time ago, a baby-angler was found held fast by a small

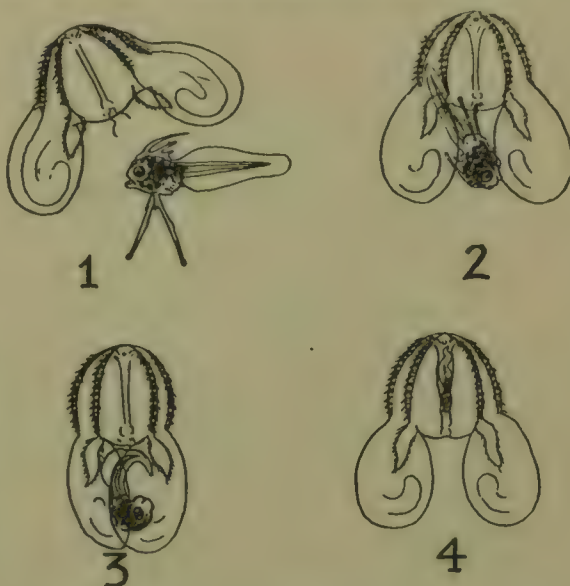


2. ANOTHER "CAUTIONARY TALE" FOR YOUNG ANGLER-FISHES: A LARVAL ANGLER-FISH (AT A LATER STAGE OF GROWTH THAN THAT SEEN IN FIG. 1) WHICH HAS BEEN SEIZED BY A LARVAL "GLASS-CRAB," THE IMMATURE FORM OF THE GREAT ROCK-LOBSTER; AND (ABOVE) A LARVAL GLASS-CRAB SEEN FROM ABOVE.

In the little fish seen here it will be noted that several rays have appeared in the dorsal fin; and the pelvic fins take the form of long streamers. The glass-crab's mouth is at the right-hand end of the body; and, as the legs holding the victim appear to grow from the hinder part of the body (on the left), it is difficult to see how the victim can be brought within reach of the jaws.

a broad, flat body, no thicker than a leaf, and enormously long, branched legs, as slender as those of a spider—an adjustment to hinder the tendency of the body to sink—and an additional aid is furnished by the long-stalked eyes! The creature presents a most curious appearance when holding its victims, for the legs seem to emerge from the hinder-part of the body, so that it is difficult to see how the victim shown in Fig. 2 can be brought within reach of the jaws!

Having regard to this incessant warfare on the part of the strong against the weak, one can feel no surprise at the enormous number of eggs which most of these creatures produce. The spawn of an angler 4½ feet long was computed to contain nearly a million-and-a-half eggs. And of this number probably not a dozen attained to maturity! For these eggs are enveloped in floating sheets of mucus, 60 to 100 feet square. Hence they are in constant peril of drifting ashore, so that not a single egg is hatched. In the Firth of Forth such a stranded sheet was found, in the month of July, 36 feet long and 10 inches wide. Two other similar specimens were found in like circumstances in February. Here is another argument of the perils of large families!



3. HOW A LARVAL ANGLER-FISH FELL A VICTIM TO A JELLY-FISH: (1) THE LITTLE FISH COMING WITHIN REACH OF THE STINGING TENTACLES; (2) THE YOUNGSTER SEIZED AND TURNED HEAD-DOWNWARDS ON THE WAY TO THE MOUTH OF HIS CAPTOR; (3) THE TENTACLES CLOSE ON THE FISH; AND (4) THE SHRUNKEN, HALF-DIGESTED BODY OF THE FISH SEEN THROUGH THE GLASSY EXTERIOR OF THE JELLY-FISH.

PICTURES WITH A STORY: RECENT EVENTS IN THE ART WORLD.



A FINE EXHIBITION OF NINETEENTH-CENTURY FRENCH PAINTINGS IN LONDON: SISLEY'S "LA ROUTE DE LOUVECIENNES," AT THE LEFÈVRE GALLERIES.

The Exhibition of French Paintings of the Nineteenth Century held at the Lefèvre Galleries is generally agreed to be quite one of the best exhibitions of its kind held in London for many years. There are twenty-one artists represented, all, either for artistic or historical reasons, of the first interest. The Van Gogh's are especially remarkable—"Effet de Pluie" and "Arles, Soleil Couchant." Cézanne is represented by "Le Vase du Jardin," and the extremely interesting



ONE OF THE LESS WELL-KNOWN FRENCH MASTERS IN THE LEFÈVRE EXHIBITION: "L'ENTRÉE DU PORT DE TROUVILLE," PAINTED IN 1868 BY BOUDIN. (1827-1898).

"L'Enlèvement," a very early work by the master; besides other works. There is Monet's "La Débâcle à Lavacourt"—perfect in pattern and arrangement and painted almost entirely without colour. Seurat and Renoir are both represented. There is one charming Sisley which we reproduce here, and Boudin's "L'Entrée du Port de Trouville"—in which the effects of wind and movement and the qualities of light by the seaside are admirably rendered.



A HERMITAGE REMBRANDT FOR THE RIJKS-MUSEUM: "REMBRANDT'S SON TITUS AS A MONK."



ANOTHER REMBRANDT ACQUIRED BY THE REMBRANDT ASSOCIATION FOR THE RIJKSMUSEUM: "ST. PETER'S DENIAL."

It was announced on July 4 that Rembrandt's "Portrait of an Oriental," painted in 1636, and formerly in the Hermitage Museum at Leningrad, had lately been bought by Messrs. Knoedler's from the Soviet Government, and was on view at their galleries in the Place Vendôme, Paris. Subsequently it was announced that "St. Peter's Denial of Our Lord" (which was formerly in the Hermitage), and "Rembrandt's Son Titus Dressed as a Monk" had been purchased from the Soviet Government by the Rembrandt Association of Amsterdam, and would be placed in the National Gallery there, and unveiled to celebrate the jubilee of the Rembrandt Association. Finally we would note that these two pictures are here reproduced by courtesy of the Directors of the Rijksmuseum.



ANOTHER REMBRANDT SOLD FROM THE HERMITAGE COLLECTION: "PORTRAIT OF AN ORIENTAL"—EXHIBITED AT MESSRS. KNOEDLER'S IN PARIS.



A MAGNIFICENT TIEPOLO FORMERLY IN THE HERMITAGE, AND ACQUIRED FOR MELBOURNE, AUSTRALIA: "THE BANQUET OF CLEOPATRA," TEMPORARILY EXHIBITED AT THE IMPERIAL INSTITUTE.

It was recently announced that "The Banquet of Cleopatra," one of J. B. Tiepolo's grandest paintings, would be on view to the public in the Imperial Institute Gallery, South Kensington, from July 10. It is eventually to be shipped to Melbourne. The Felton Bequest trustees recently paid £25,000 for this huge canvas. The picture, like the Rembrandts illustrated on this page, was once in the Hermitage Palace at Leningrad. Judging from these and similar sales, it would seem that the famous Hermitage collection, the "result of the cumulative effort of generations" (writes a Russian correspondent in the "Time"), is being gradually dispersed.



TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A DRAWING OF TINTERN ABBEY BY TURNER!

J. M. W. Turner, R.A. (1775-1851), exhibited this "Tintern Abbey" at the Royal Academy in 1794. Turner's architectural draughtsmanship began early, for at the age of fourteen or fifteen he was employed as a draughtsman by Harwick, the architect. This picture belongs to the period when Turner was recording faithfully, but without imagination, minute particulars of form and detail, adding slight tints of great daintiness and charm.

BOOKS OF THE DAY.

BRAIN-POWER will always "out," like murder, and many clever people distinguished in one calling might have done equally well in another. Just now I am concerned with a celebrated actress who is now also numbered among the queens of penkraft, above all in the reminiscent and epistolary vein. This fact emerges conspicuously from "ELLEN TERRY'S MEMOIRS." With Preface, Notes, and Additional Biographical Chapters by Edith Craig and Christopher St. John (Gollancz; 6s.). "People have recently been made aware," we read, "of Ellen Terry's remarkable literary gifts. Since the publication of her correspondence with Bernard Shaw, revealing her as one of the most fascinating letter-writers that have ever lived, and of her 'Four Lectures on Shakespeare' . . . her genius for flashing down her thought on paper in a few vivid words has been widely proclaimed. Her old fame as a great actress and a great personality has been renewed after death by her fame as a writer."

As Ellen Terry's autobiography, "The Story of My Life," has long been out of print, its reappearance, with all its abounding vivacity and humour, would alone have been a delight. In addition there are informative notes, and a record of her remaining twenty years, by the two people best qualified for the task—her daughter and constant companion, and an intimate friend and literary collaborator. In allusions to the family controversy over the Shaw-Terry letters, we get the opposite side to that presented last year in Mr. Gordon Craig's "Ellen Terry and her Secret Self." The views of Miss Edith Craig and of Mr. Shaw are expressed candidly, but without rancour. The autobiography contains the best of all pen-portraits of Henry Irving, and the additional matter includes further memories of him from Ellen Terry's pen hitherto unpublished.

Mr. Shaw's reference to "the Ellen Terry Memorial Institute which Edith Craig and Lady Maud Warrender were establishing at Smallhythe" (Ellen Terry's home in Kent) brings me to "MY FIRST SIXTY YEARS." By Lady Maud Warrender. With sixteen Photogravure Plates (Cassell; 15s.). Naturally, I looked first to see what the author might have to say on the above subject, and I was not disappointed, for the chapter headed "Memories of Ellen Terry" is one of the best things in an exceptionally interesting book. She describes the aspect and contents of the Tudor farmhouse (now the Memorial) where the actress spent her last years, with its ancient barn, now known as the Barn Theatre. Lady Maud was on the committee of the Pioneer Players founded by Edith Craig in 1911. Recalling one of their productions—a play by the tenth-century Saxon nun, Hroswitha, she writes: "Her 'Paphnutius,' ably translated by Christopher St. John, in which Ellen Terry played the Abbess, stands out in my Pioneer memories." Speaking of later days, she says: "One of my greatest delights is to visit the Barn Theatre, especially in July, when Edith Craig produces annually, on the anniversary of her mother's death, scenes from Shakespeare's plays." Ellen Terry's Kentish home, filled as it is with relics of her personal life and stage career, "affords a lovely pilgrimage for the English-speaking world."

One of the most lovable traits in Ellen Terry's character was her generosity to young actresses and her whole-hearted admiration of her own famous compeers, entirely untinged by professional jealousy. Constantly we find her singing the praises of Eleonora Duse and Sarah Bernhardt, and disparaging her own efforts in comparison. Very different, as all the world knows, was the temperament of the great French actress, whose life-story is told in "SARAH BERNHARDT." By G. G. Geller. Translated by E. S. G. Potter. With thirteen illustrations (Duckworth; 12s. 6d.). I find only one passing allusion to her great English contemporary. This book, however, does not contain her own reminiscences, published in 1904, and we are not told anything she may have said about Ellen Terry.

The divine Sarah may undoubtedly be claimed as an example of genius capable of blossoming in different branches of activity. "In 1873," we read, "she suddenly discovered that the histrionic art did not give her scope to develop all the resources of her intelligence, and to realise her desire to create." Accordingly, she took up sculpture, and at various times she dabbled in painting and authorship. Her album maxim of 1878—"The intelligent person makes egoism a virtue; the fool makes it a vice"—suggests that she might have written an "Intelligent Woman's Guide to Egoism." One regrets there are no Bernhardt-Shaw Letters to companion the Shaw-Terry series.

The present volume strikes me as a very readable account of Sarah Bernhardt's life and personality, although compact naturally not exhaustive. It is not overburdened with documentation. The note of impressionism is sounded in the first sentence: "A little girl sat in the park alone. A coarsely knitted mauve scarf protected her from the wind which, from time to time, lifted the yellowing leaves." In Victorian days, such an opening would have suggested not so much a serious biography as a story of a type suitable for "Little Folks."

The word "mauve" appears to have an attraction for the "colourful" biographer, for I see the words "mauve anemones" above a chapter in another theatrical memoir, which, though matter-of-fact and fully documented, does not disdain the allurements of a fanciful headline. I refer to "FANNY KEMBLE." By Leota S. Driver, Ph.D. With eight illustrations (University of North Carolina Press, Chapel Hill, N.C.; 3 dols.: Oxford University Press and Humphrey Milford; 17s.). It was fitting that an American writer should record the career of one who, though she was born and died in England, lived in the

Another book that must appeal strongly alike to British and American readers, taking them back to an earlier time, is "DIVIDED LOYALTIES." Americans in England During the War of Independence. By Lewis Einstein. With nine illustrations (Cobden-Sanderson; 15s.). This is also an example of careful research and originality in historical and biographical study. It gives much unfamiliar detail of negotiation and intrigue during the fateful period when George III. succeeded in losing the most important part of his empire. Part I. treats of spies, secret agents, and adventurers (of whom it has been wittily said that they had not much loyalty to divide); Part II. of loyalists and refugees; and Part III. of American painters in England, including Benjamin West, Gilbert Stuart, and Mrs. Patience Mehitabel Wright. She it was, we learn, who made some of the Westminster Abbey "waxworks," two of which were recently illustrated in these pages.

If British short-sightedness lost the American colonies, the victorious colonists themselves made a somewhat similar mistake. "The virtual expulsion," we read, "of nearly 100,000 loyalists, who left the United States in an ultimate emigration comparable to that of the Huguenots from France, was a crime since expiated in other ways. . . . Many town-bred loyalists found themselves compelled after their exile to begin life afresh under rough conditions in Canada. The great majority of American Tories went to settle in the wilderness of New Brunswick and Ontario, to become the founders of British Canada, which might otherwise have been overrun by American settlers during the last century, who would then have desired to live under their own flag. . . . During the war of 1812, it was largely due to the children of these loyalists that Canada was successfully defended from the American invader."

Divided capacities and the modernist method of literary portraiture are alike exemplified in "TRIAL BY VIRGINS." Fragment of a Biography. By David Larg. With Frontispiece (Peter Davies; 10s. 6d.). Little as one might suspect it from the title, this is a study of Dante Gabriel Rossetti, painter and poet, of the Pre-Raphaelite circle, and, in particular, their models and their wives. It is this latter element, presumably, that suggested the fancy title, but I cannot find it anywhere explained. The book is an exceedingly clever specimen of its kind. The story is told in the manner of a novel, the author exercising the usual omniscience as to the thoughts, dreams, motives, and conversation of his characters. Manifestly, such things are to a large extent matters of conjecture or imagination; people do not even record them, as a rule, in their most intimate letters or diaries; and a book composed largely of such material should, I think, be described as historical fiction. I do not doubt the basis of accuracy in regard to events, actions, and externals generally, but there are limits beyond which a biographer necessarily becomes a creative artist rather than a recorder of fact. These considerations do not affect the brilliance of the book, but only the definition of it as "biography."

A famous case of misdirected talent is recalled in "JACK SHEPPARD." By (the late) Horace Bleackley, F.S.A. With Epilogue on Jack Sheppard in Literature and Drama, bibliography, note on Jonathan Wild, and Memoir of Horace Bleackley. By S. M. Ellis. Illustrated (Hodge; 10s. 6d.). This is a volume in the well-known series of Notable British Trials, and far the most interesting that I have seen. Jack himself, the prince of escapers, an amusing young rogue, and never a killer or cruel in his thievery, is one of the most "sympathetic" figures in the Newgate Calendar of Sinners. His lively personality, combined with his exploits, accounts for his immediate translation from Tyburn Tree to the realms of romance in fiction and drama. The theatrical section of the book takes me back to the old Gaiety burlesques, with Nellie Farren as the hero in "Little Jack Sheppard." It was "the twin calamity" of her collapse in health, and the death of Fred Leslie in 1892, the author reminds us, that caused the end of burlesque, leading to the birth of musical comedy. None of Nellie's old admirers now visits "her neglected grave in Brompton Cemetery, where she lies forgotten, the cheers all silent, the once brilliant lights all out." C. E. B.



THE MAP OF MARYLAND WHICH THE FOUNDER HOLDS IN HIS HAND: DETAIL FROM SOEST'S PORTRAIT OF THE SECOND LORD BALTIMORE.

On the opposite page we reproduce the series of portraits of the Lords Baltimore which are to be sold at Sotheby's on July 26. This map, held in the second Lord's hand, is lettered 'NOVA TERRÆ MARIÆ tabula' and is very carefully executed, the 38, 39, and 40 longitude being marked on it. Among localities indicated we may note 'cheSAPEACK bay,' 'Patowmeck flu,' 'Watkins point,' 'Delaware Bay,' 'S. Marks,' etc. On the right are the Calvert arms, surmounted by a Baron's coronet."

United States over forty years and took a deep interest in American social problems. Here is another case of genius breaking out in many directions. Despite a brilliant début, at Covent Garden, in "Romeo and Juliet," Fanny Kemble was even more unsatisfied by stage celebrity than Sarah Bernhardt, and did not make it her life work. "Throughout her life," we read, "she detested acting and resented the circumstances which drove her to that vocation. . . . She was a woman of unusual talent, intellect, and versatility; poet, dramatist, novelist, critic, musician, actress, and dramatic reader. Above all, she was a vivid and engaging personality." In this last respect, perhaps, she resembled Ellen Terry, but there was an element of pride in her composition, and a certain stateliness of demeanour, not associated with the Lady of the Lyceum. Be that as it may, this admirable memoir will attract many readers on both sides of the Atlantic. To Americans, it is pointed out, Fanny Kemble is particularly interesting for two reasons—"her tremendous popularising of Shakespeare, and her keen comments on the American scene in the momentous decades leading up to the Civil War." Her advocacy of "abolition" helped to wreck her marriage with a slave-owner.

THE FOUNDER AND PROPRIETORS OF MARYLAND:



GEORGE CALVERT, FIRST LORD BALTIMORE (1580-1632);
BY DANIEL MYTENS.
88½ in. by 59 in.

THIS celebrated series of portraits of the Lords Baltimore, the property of Sir Timothy Calvert Eden, Baronet of Maryland, comes up for sale at Sotheby's on July 26. Sotheby's catalogue gives the following description: "The six lots form a complete series of contemporary portraits of the Lords Proprietors of Maryland, from George Calvert, first Lord Baltimore, whose projects of colonisation were formed under the present influence of the Virginia Company and in the fresh tradition of Drake and the Armada, to Frederick, sixth and last Lord, whose death without legitimate issue barely anticipated the War of Independence. The portraits have descended to the present owner through the marriage of his great-

[Continued above.]



BENEDICT LEONARD, FOURTH LORD BALTIMORE (c. 1677-1715); ENGLISH SCHOOL.
88 in. by 57 in.



CECIL CALVERT, SECOND LORD BALTIMORE (1606-1675);
BY GERARD SOEST.
89 in. by 59½ in.

great-grandfather, Sir Robert Eden, with Caroline Calvert, the last Lord Proprietor's sister. Sir Robert was himself the last British Governor of Maryland; was created a Baronet 'of Maryland' in 1776, and returning after the conclusion of peace, died and was buried at Annapolis. While all the pictures are of interest, particular notice is due to the superb portrait by Soest of the second Lord and effective founder of the Province, celebrated as the

[Continued on right.]



CHARLES, FIFTH LORD BALTIMORE (1690-1751); ENGLISH SCHOOL.
88 in. by 56 in.

with the climate, and obtained a charter for the settlement of lands to the north of Virginia, to be called Maryland in honour of Henrietta Maria, Charles I.'s Queen. He was prevented from carrying on his work by his death in 1632, with the result that the charter was issued in that year to his son Cecil, second Lord Baltimore, who thus became the real founder of the Province of Maryland. As Sotheby's catalogue says: "The charter of 1632 made him Lord Proprietor of Maryland, with power over life and death, power to make laws, coin money, and raise an army."

REPRODUCED BY COURTESY OF MESSRS. SOTHEBY AND CO.

PORTRAITS OF THE LORDS BALTIMORE FOR SALE.



CHARLES CALVERT, THIRD LORD BALTIMORE (1630-1715);
BY SIR GODFREY KNELLER.
88 in. by 56 in.

enlightened protagonist in Maryland of that full tolerance of race and religion which, unknown to his contemporaries, became later a prized tradition throughout the Union." It is a detail of this portrait, the map of Maryland which the sitter holds in his right hand, that we print again on the opposite page. The child at the side, who wears an embroidered dress with red ribbons and lace cap, is the second Lord's little son, later to become third Lord Baltimore. George Calvert, the first of this interesting family, retired from the Secretaryship of State on his conversion to Catholicism in 1625, and obtained a charter for the settlement of Avalon in Newfoundland. This he abandoned after some years through dissatisfaction

[Continued below.]



FREDERICK, SIXTH AND LAST LORD BALTIMORE (1731-2-1771); ENGLISH SCHOOL.
88 in. by 58 in.

A PAGE FOR COLLECTORS.

A "NONSUCH" CHEST, AND OTHER EARLY CHESTS.

By FRANK DAVIS.

1. A SEVENTEENTH-CENTURY ENGLISH CHEST WHICH APPROXIMATES MORE NEARLY TO THE TYPE GENERALLY IN USE THEN THAN THE "NONSUCH" CHEST (FIG. 2.) WHICH IS COMPARATIVELY RARE: AN EXAMPLE IN OAK HAVING THE PANELS INLAID WITH FLOWERS. (1610.)

Reproduction by Courtesy of M. Harris and Sons, New Oxford Street, W.C.1.

I AM obliged to a Californian reader for the photograph reproduced in Fig. 2. This example of what is generally referred to as a "Nonsuch" chest, from a real or fancied resemblance to Henry the Eighth's famous palace in Surrey, has been given to the Historical Society of Dedham, Massachusetts, by my correspondent's family. I think it is safe to congratulate both the town of Dedham and the donors upon the possession of one of the first pieces of distinctively English furniture to cross the Atlantic, for its original owner was a certain Rev. Michael Metcalf, who, as a result of religious persecution, emigrated from Norwich in the 1630's, taking this chest with him. He



2. A SIXTEENTH-CENTURY ENGLISH "NONSUCH" CHEST TAKEN TO AMERICA IN 1630-40, AND NOW PRESERVED AT DEDHAM, MASS.: A BEAUTIFUL EXAMPLE OF ITS TYPE, AND PROBABLY ONE OF THE FIRST PIECES OF DISTINCTLY ENGLISH FURNITURE TO CROSS THE ATLANTIC.



3. AN OLD ITALIAN CHEST THAT IS NONE THE LESS WELL PROPORTIONED FOR ITS SOMEWHAT HEAVY, FLORID STYLE OF ORNAMENT: A VERY FINE WALNUT CASSONE CARVED WITH DOLPHINS AND A SEATED WOMAN IN HIGH RELIEF, AND DATING FROM ABOUT 1600. (5 FT. 11 IN. LONG BY 22½ IN. DEEP BY 24 IN. HIGH.)

Reproduction by Courtesy of F. Partridge and Sons, King Street, S.W.1.

settled finally at Dedham, and what was no doubt the most treasured of his household gods is now safe from further wanderings. Dedham surely is a worthy place for such typical English workmanship, for the Suffolk Dedham has been immortalised by the most English of painters, and, if it has not already done so, may I suggest that the Historical Society acquires a good reproduction of that great landscape, "The Vale of Dedham," by John Constable? This, though, is by the way: I am asked to put Mr. Metcalf's chest in its proper place in the story of furniture evolution. It is an impossible task in a single page to illustrate every type, but perhaps these four other examples are as much to the point as any.

It is obvious that a chest of sorts was an early necessity as soon as an individual, however humble, collected a few household goods, and a few mediæval examples still survive which are made of a hollow tree-trunk with a hinged and, of course, rounded top—mere "dug-outs" which are the rude ancestors of dozens of beautiful types. Those that have escaped destruction are mostly church coffers, with a slot for money at one side of the lid; for in 1166 Henry II. ordered a chest to be placed in every church, that his

subjects might contribute to the relief of the Holy Land, and some years later Pope Innocent III. issued instructions exhorting the faithful to deposit their contributions in a hollow trunk, as God should move their hearts, for the remission of sins. The domestic chest served as a receptacle for clothes and valuables, and also as a travelling trunk. All over Europe princes and noblemen, journeying from one great house to another, would carry tapestries and hangings and coverlets and their household gear in a series of coffers, so that their country places

I have written of the development of this distinctive type from the simple "clapboarding" on a previous occasion—and have now, instead, tried to put the Metcalf example in its proper place in relation to one rather later English piece and three very fine Continental chests. It seems clear from fifteenth-century wills that there were a great number of Flemish coffers in the possession of English families which were considered to be of exceptional value. If the Flemish were good, the Italian were both different and finer. It is just as well to emphasise

the fact (sometimes forgotten by the ultra-patriotic) that the Italian States of the period had reached a standard of taste and luxury which makes contemporary English work look almost barbarous. Such a magnificent coffer, for example, as that shown in Fig. 4 is a work of art which could not even be dreamt of in pre-Tudor England. This type persisted well into the sixteenth century, until it was replaced by examples, only one degree less distinguished, carved in walnut in high relief, of which Fig. 3 is a notable instance.

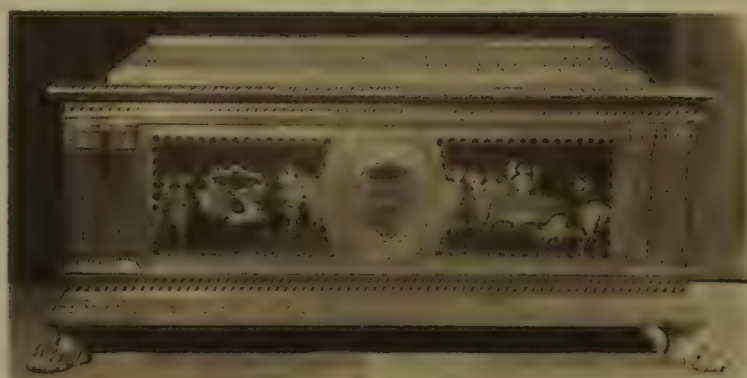
Now, I have mentioned above that the Metcalf type is commonly known as the Nonsuch; it is hardly possible to be dogmatic about it. It may have been inspired by the old palace, which seems to have struck the imagination of the Elizabethans, or it may have been merely an experiment in reproducing a

could very soon be made habitable; and the humble Norwich clergyman was merely doing what thousands of more powerful people had done for generations.

Unquestionably, by the end of the fifteenth century the making of chests in England had become a considerable business. Two circumstances are sufficient to prove this. First, there was a Guild of Cofferers, who, in 1483, demanded a complete prohibition of imports from Flanders. Secondly, there are numerous wills of the period in which chests are specially mentioned:

they were obviously things to be proud of, particularly when they happened to be well made and elaborately carved. I omit an illustration of sixteenth-century "linenfold" paneling as being familiar to everyone—

mildly fantastic architectural composition by means of various inlays of ebony, box, and ivory. What we do know is that this Nonsuch type became popular during about twenty-five years after 1560 or so. My correspondent does not say of what wood it is composed, but it is presumably of walnut—at that time a rare wood, used only for the more elaborate pieces. (I need hardly add that most English chests of the sixteenth century are of oak.) I suppose the best known of these architectural chests in this



4. A FIFTEENTH-CENTURY FLORENTINE COFFER OF GOLD GESSO WITH A PAINTED SIDE: A WONDERFUL PIECE OF FURNITURE THAT IS PROBABLY CONTEMPORARY WITH THE WARS OF THE ROSES IN ENGLISH HISTORY!

Reproduced by Courtesy of Mr. G. Bellesi.

country is the fine example in Southwark Cathedral—a piece of such superlative craftsmanship that the authorities are driven to the supposition that, if it was made in England, it was from the hand of an Italian workman.

Actually—and this is the real point of this article—one is not compelled to suppose an English origin for the Nonsuch type; it might very well have been an attempt on the part of our ancestors to interpret some such idea as the superb piece of furniture of Fig. 5. This will be too elaborate for the taste of many: it is none the less a masterpiece of its kind, of Italian walnut, carved and inlaid with many kinds of fruit wood—a piece of work totally beyond the imagination of our own people both in conception and execution.



5. A CONTINENTAL CHEST WITH ARCHITECTURAL DECORATION WHICH MAY HAVE INFLUENCED THE ORNAMENTATION OF THE "NONSUCH" CHESTS—OF WHICH AN EXAMPLE IS SEEN IN FIG. 2: A MAGNIFICENT PIECE OF FURNITURE, WHICH SHOWS STRONG ITALIAN INFLUENCE, THOUGH IT MAY BE SWISS OR EVEN SOUTH GERMAN IN ORIGIN.



151 FITTINGS AND VARIATIONS IN THE
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 P.1973

THE OLDEST DWELLINGS FOUND IN MESOPOTAMIA—(CIRCA 2500 B.C.)

(Continued from Page 97.)

necklace, similar to those found at Ur, which belong to a somewhat earlier period. Next follows a silver filigree dish, $4\frac{1}{2}$ inches in diameter, and probably worn, as shown, as the centre-piece of a long necklace or girdle. The remainder show onyx beads, shells and etched carnelian beads from bracelets, hairpins, a silver chain bracelet and an anklet of silver filigree and lapis-lazuli. The etched beads resemble some found in India.

But other remains, illustrating neither the wealth nor the religion of the ancient inhabitants, are not therefore less interesting. A strong contrast with the jewellery is shown by the almost barbaric simplicity of the bone implements of Fig 8, no doubt a spoon and fork. The ends are quite shiny from use, not only in these specimens, but also in numerous others which we found in these houses. The fork, with its single prong, is quite practical for picking up meat which was first cut to small pieces with dagger-like knives, which may be shown in a later article. Fig 3 shows a soup-tureen and two regular hip-flasks, flat on one side and curved on the other, no doubt used by the men to take water with them when they went to work in the fields.

The sanitary arrangements of the period were considerably better in 2500 B.C. than they are in Baghdad nowadays. Lavatories of the usual ancient type had a seat and a pavement of baked bricks. In all these lavatories a large water-pot was placed, the sherds of which are visible to the right of the picture; there is also shown the small pot used as a dipper for ablutions. These lavatories, as well as the bath-rooms, were connected with regular drains of baked bricks, the most magnificent of which is shown in Fig. 16. This is the main sewer of the Akkadian palace, running the whole way along its outer wall. It was here that we discovered for the first time that the true vault was known in this early period. Fig. 13 shows in detail how a bath-room drain joins the main sewer. The positions of similar branch drains are indicated in Fig. 16.

By rare good fortune, one of the houses of the preceding—Sumerian—period (which we are only just now touching underneath the Akkadian remains) was in an absolutely unequalled state of preservation (Figs. 14, 15, 17). The walls were left standing to a height of three to four metres, and thus we were able not only to prove the existence of arches in domestic architecture, but we even found, for the first time in the history of Babylonian excavations, an actual window (Fig. 17). Moreover, we now know in detail the customary appointments of an ordinary middle-class house of this period, although the plano-convex bricks of which this house is built were no longer used in the next period. One enters from the

street into a lobby, opening on the left to servants' quarters, and on the right into a second small ante-room, in which stood an oven. From here a door gives access to the central room of the house. It may well be that the ante-room was open to the sky, and that the three apartments described so far were not closed toward the street with a more permanent door than a mat or reed-screen; for the pivot-stone for a wooden door-post is found between the ante-room and central room. And, most unexpected of all, one wall of this ante-room has a window. It is very small, measuring about a square foot; but even the five thick branches which were laid over the opening and supported the bricks above survive in the shape of a carbonised fibrous substance which clearly preserves the structure of wood. This small window gave light to the kitchen (Fig. 17); but at the same time it allowed the people in the house to interrogate callers before opening the front door. The window is about six feet above the floor of the ante-room, but, as the floor on the other side of the wall is more than a foot lower down, the inhabitants would only be able to look through it by climbing on a stool or chest; on the other hand, this arrangement prevented the caller from looking into the house (a possibility dreaded by Orientals), and also from thrusting a weapon at his interlocutor indoors.

The central room itself (Fig. 14) contains a bench against the wall facing the entrance door. In the middle of the room there is a hearth, in which we found the ashes still lying, and the hollows in which pots with food were kept warm amongst the cinders. Three arched doorways, their arches beautifully intact, lead from the central room to those surrounding it. The door next to the bench communicates with a room where two bread-ovens (Fig. 15), identical with those used nowadays, are placed behind a thin wall, about two feet high. This serves to protect the floor-mats and other inflammable objects against the hot ashes, which, as we could daily observe in our own camp, are scooped out of the oven as soon as it is sufficiently hot, after which the thin flat cakes of dough are stuck to the sides of the oven inside and baked through by turning them over after a time. The arches in the house form another extremely interesting feature; obviously they were built without the support of a wooden frame, but were just held up by an assistant while the mason put in the coping-stone. That the arch was used at all in this early period is new knowledge: its discovery is as unexpected as that of the window.

There is no trace of an open court in this or any other house on the site. For this house does not stand alone, and its neighbours and other houses across the street allow us to affirm that, in its main features, it is typical of the domestic architecture of this and the succeeding periods. Other houses, of course, show features of their own. Some are evidently shops: in one of these we believe we can recognise the dividing counter, where

squares of mud-plaster kept the various articles assorted in good order; another house, being entered by means of a large room which we found full of a variety of vessels, was obviously a potter's shop. Yet another contained a well-preserved smithy; there were squares walled with low mud ridges along the sides of the room for ores and fuel; and in the floor an oval space was walled in for a furnace, a duct being made in the floor in which a blow-pipe could be inserted well outside the hearth, in the middle of which the other end of the duct emerged. These three houses are of Sargonid date.—It now remains to discuss the early Temple of Eshnunna in another article.

It is a generally accepted fact that as people grow older their body fluids tend to become more and more acid. Many of the troubles and disabilities of old age are due to this cause. What is required is a gentle and progressive neutralisation of the acids. In this connection, "Dinneford's Pure Fluid Magnesia" has been found most beneficial and effective by thousands of families and individuals now for a number of years, both for young and old. The great advantage of the fluid form is, shortly stated, that, while possessing all the valuable properties of the magnesia in general use, there is no danger of its forming noxious concretions in the system. The addition of fresh lemon-juice to "Dinneford's Fluid Magnesia" forms an admirable laxative. Lemon-juice contains a health-giving vitamin, and, it is claimed, a dose of this combination before breakfast is a wholesome means of restoring functional vigour.

It is in their correspondence that people often reveal themselves. Consequently, it is not surprising to note with what care one chooses one's notepaper, whether for business or private use! Equally important is it that one should select the right pen. In this connection our readers may be interested to learn that what is claimed to be the smoothest writing nib yet devised is the "Silver Wonder"; while one of the best fine-pointed nibs obtainable is the "St. Stephen." Thirdly, there is the special ladies' pen—the "Queen Mary," which has been approved by her Majesty the Queen. The manufacturers are willing to send a free sample of any of these nibs to any reader of *The Illustrated London News* who cares to write for it. The address is: Perry and Co., Ltd., The Century Old Penmakers, 49, Old Bailey, London.

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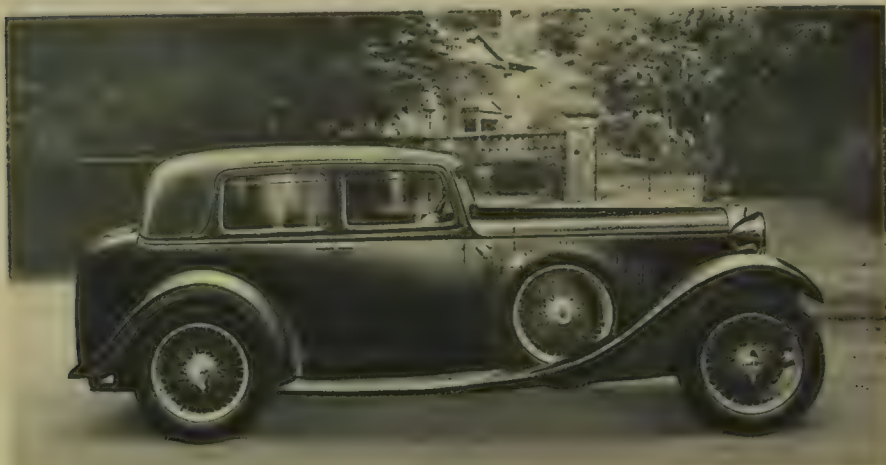
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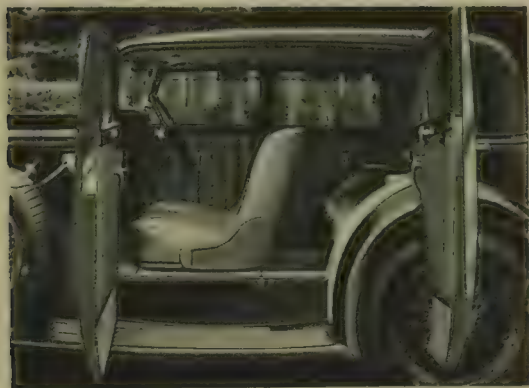
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ACCORDING to Sir Herbert Austin, there is small chance of motor-cars being sold next year at prices less than those standing at the moment. In fact, he thought that the time had come when the industry should raise prices, and he was instructing his retail agents to that effect. Prices of steel had increased by 5 per cent., and that of other metals by 15 per cent. Obviously, therefore, there must be some increase in the price of cars if the trade was to progress satisfactorily. I think this statement by Sir Herbert is an excellent hint to buy your car now while prices are low, as there can be very little alteration in design for the 1934 cars compared with those of 1933. As far as I can gather from the gossips concerning new models, there is a general understanding that no official disclosures shall be made before the middle of August. Unofficial remarks by those in very close touch with motor manufacturers lead one to think that there will be a reversion to four-cylinder cars for the ratings of 12 h.p. and under, in place of new six-cylinder models; that all manufacturers will standardise one form or another of self-changing or no-trouble-to-the-driver "shift" for the gears; and that the double-dropped frame giving a lower line will be fairly general to all makes. The carriage-buying public will have to put their foot firmly down on the prevailing craze of coachwork which compels one to crawl into one's seat in



AN ILLUSTRATION OF THE EVER-INCREASING EXPORT MARKET FOR BRITISH CARS: A VAUXHALL BEING TAKEN ASHORE BY PRIMITIVE METHODS AT ACCRA, ON THE GOLD COAST.

place of stepping into it. I am receiving many complaints that in the present popular type of car the would-be driver or passenger has to sit on the seat with his or her legs on the foot-path and then swing round in a sitting posture in order to get the legs inside the car into their proper place. No longer can one step inside such cars in an upright position.

Motor Industry of Great Britain.

The Society of Motor Manufacturers and Traders have issued their annual review in the form of a useful book entitled "The Motor Industry of Great Britain, 1933." This is one mass of interesting statistics, diagrams, charts, and tables throughout its 116 pages. Here also are recorded the taxes paid by motorists year by year, and the number of motor vehicles made in Great Britain from 1907 up to the end of 1932. Practically every known fact in regard to materials used, wages paid, and earnings of employees of the motor trade are recorded in this book. Raw materials worth £60,000,000; average earnings of motor mechanics, 73s. 7½d. per week, for 1932; 196,301 persons in employment; vehicles produced, 232,719, of which 171,244 were private cars; average life of private cars, 7½ years; and 8½ years for goods vehicles, are just a few of



A FINE WOLSELEY: THE 21/60 MODEL, BUILT BY THE CARLTON CARRIAGE COMPANY TO THE ORDER OF MESSRS. EUSTACE WATKINS, LTD.; AND BELONGING TO MAJOR K. S. SAVORY, D.S.O.

the facts of 1932 to be found in this record of a successful British industry. In fact, the motor trade has trebled its production in ten years from 73,000 vehicles in 1922 to 232,719 in 1932, to say nothing about motor-boats, aircraft, and other forms of internal compression and compression ignition engines and accessories. Better still, in 1932 the excess of exports over motor imports were no less than £4,608,459 in value. But those persons interested in these matters can obtain this "Motor Industry of Great Britain" from the Statistical Department of the S.M.M.T., 83, Pall Mall, London, S.W.1, price half-a-crown per copy.

Radio Equipment Standardised Sets.

Crossley Motors, Ltd., are standardising radio receiving-sets built into the car as part of their general equipment. This has added a further £35 to the cost of the saloon models, but as the Crossley "Ten" was very moderate in its first cost before this luxury was added, most buyers will pay the optional extra £35 willingly. It is a first-rate equipment, and good quality reproduction is obtained. So far as I know, these cars are the first English automobiles to standardise wireless as part of their usual equipment, although several other cars have been fitted from time to time with receiving sets by their owners. The moving-coil speaker is fitted in the centre of the front floorboard, out of the way of damage and unseen unless searched for.



*From a
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to Carreras Ltd.
12/2/33.*

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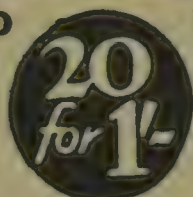
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THE BEAUTY OF THE JUNGFRAU AND ITS DISTRICT: SWITZERLAND IN THE GLORY OF SUMMER.

By EDWARD E. LONG, C.B.E., F.R.G.S.



GRINDELWALD: ITS WOODED SLOPES AND PASTURES AND FINE SWIMMING-POOL; WITH THE WETTERHORN BEHIND, FLEECY CLOUDS CLINGING ABOUT ITS SIDES.

FOR lovers of wild Alpine scenery, who in summer-time prefer the heights to the Lowlands, no district in Switzerland offers attractions superior to those of the resorts of the Jungfrau region, a district dominated by the mighty range of the Jungfrau, with its three giant peaks of the Eiger, the Mönch, and the Jungfrau, and approached through either of the exceedingly beautiful valleys of the Lütchine, that of Lauterbrunnen or of Grindelwald.

Each of the principal centres has its own peculiar charms; all have the great advantage of possessing hotels of the first character, and admirable facilities for transport, due to the enterprise of the Berner Oberland and the Wengern Alp and Jungfrau railways. Grindelwald, on the wide, gentle slopes of the valley head of the Black Lütchine, has for a background the beautiful Wetterhorn; and beyond the well-wooded sides of the Mettenberg, a favourite haunt of the chamois, rise the jagged sheer heights of the Schreckhorn, and towering above these the fine tapering peak of the Finsteraarhorn, just over 14,000 ft. high. Two imposing glaciers and the magnificent Gorge of the Lütchine, and a fine open-air swimming-pool, are further attractions of Grindelwald, and as a centre for climbing, it has long exercised a fascination for the mountaineer.

Along the valley of the White Lütchine lies Lauterbrunnen, where on either side the cliffs of the lower mountain ranges rise almost sheer up well over a thousand feet, and from the edge, in places, mountain torrents plunge in a single fall, much of their water scattering in the air in a veil of mist, tinted with rainbow hues in the sunshine. Such is the Staubbach Fall; that of the Trümmelbach

unforgettable sight, and seen in brilliant sunshine it produces a wondrous rainbow effect of one bow in the spray, another opposite, and a third beneath those who are viewing it—amazed!

High up on a plateau above Lauterbrunnen, beneath the fantastically peaked Tschuggen, and with a glorious view of the Eiger, Mönch, and Jungfrau, the graceful Silberhorn, and the Breithorn at the end of the Lauterbrunnen Valley, lies Wengen, very popular now as a summer resort, with its fine swimming and sun baths, its excellent tennis courts, on which international tournaments are played, and its charming well-graded walks. Its bracing mountain air and abundant sunshine, due to its open situation, act as a splendid tonic on its visitors, and its freedom from the cold north and east winds, thanks to the protecting ridge of the Männlichen, make it a very desirable spot for a holiday.

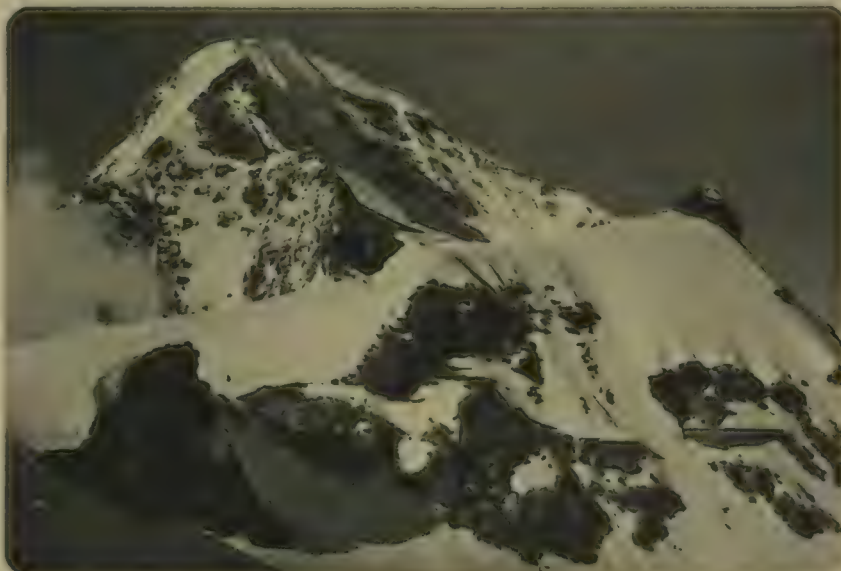


THE JUNGFRAU PHOTOGRAPHED FROM THE WOODED HEIGHTS ABOVE WENGEN; SHOWING THE CHARMING WALKS THAT ARE POSSIBLE IN THE NEIGHBOURHOOD.

across picturesque cascades, you round a shoulder of the mountains by Wengern Alp, get a glorious view of the Eiger, Mönch, and Jungfrau, and the mighty glaciers which descend their northern face, and then mount to Scheidegg, at the foot of the Eiger, and with a view which embraces the valleys of Grindelwald and Lauterbrunnen, and Mürren across the valley. A steep climb leads to Eigergletscher, and here the train enters the solid rock of the mountain, through a tunnel which pierces the Eiger and the Mönch, with shafts to the outer mountain wall at Eigerwand and Eismeer, where you stop to marvel at the view of the mountains and valleys beneath you, and the great glaciers, furrowed with deep crevasses, almost within your reach.

And then, mounting still higher, you emerge at length, at a height of 11,680 ft., not on to an icy plateau, but into a station carved out of the mountain side, which leads in turn into a splendid hotel, carved likewise out of the solid rock, but with a side opening to the south from which there is a superb view of the great Aletsch glacier winding down to the Italian frontier. Outside, on the plateau, you will see, on a clear

day, the lakes and valleys and plains of a great part of Switzerland, and many of its beautiful mountains; even beyond—to the Vosges of France and Germany's Black Forest! To spend a few days here, in the greatest of comfort, to climb the Jungfrau and ski down the Aletsch in mid-summer, and to see the glorious sunrise over this mountain wonderland and the plains below, is to gain an impression which will never fade from your memory!



THE JUNGFRAUJOCH, THE SADDLE-RIDGE BETWEEN THE MÖNCH AND THE JUNGFRAU, WITH THE MÖNCH DOMINATING THE SCENE: AN IMPOSING VIEW, SHOWING (FOREGROUND) THE HOTEL BERGHAUS AND THE JUNGFRAUJOCH STATION OF THE JUNGFRAU RAILWAY CARVED OUT OF THE SOLID ROCK.

Almost opposite, across the valley, is Mürren, spread out and nearly on the edge of a high Alpine terrace with a sheer plunge to Lauterbrunnen below, and facing the great rock rampart of the Jungfrau, with a mountain panorama which includes the Jungfrau range, the dazzling snow wall of the Ebenfluh, the Mittaghorn, Grosshorn, Breithorn, Tschingelhorn and Tschingelgrat, and the Gspaltenhorn. It is the highest village in the Oberland, and, connected with Lauterbrunnen by a funicular railway, operated by the Berner Oberland railway, its unique position, advantage of climate, and facilities for mountaineering, attract many summer visitors.

The ascent of the Jungfrau, by means of a most wonderfully constructed railway, in ease and comfort, is an experience none should miss

who have the opportunity of gaining it. Winding upwards from Wengen, through dark forests of pine and



SCHEIDEGG: THE JUNGFRAU GROUP, AND (RIGHT) THE NEEDLE-POINTED PEAK OF THE SILBERHORN; SHOWING THE TRACK OF THE JUNGFRAU RAILWAY ASCENDING TO EIGERGLETSCHER BEHIND THE HOTEL GRAND, BELLEVUE, AND DES ALPES.

comes from the glaciers of the Jungfrau, and falls, through a vast rock cleft, into a gigantic cauldron, whence it dashes to the valley below. It is an



THE WILD GRANDEUR OF THE SCENERY FROM MÜRREN: THE TSCHINGELGRAT ON THE LEFT AND THE GSPALTENHORN IN THE CENTRE.

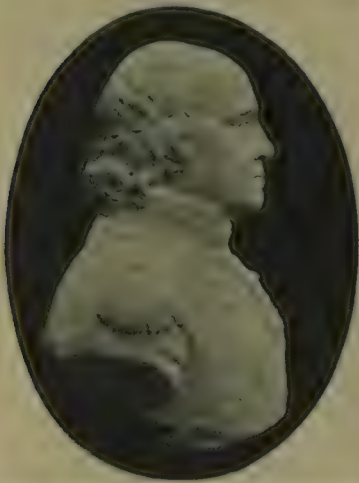
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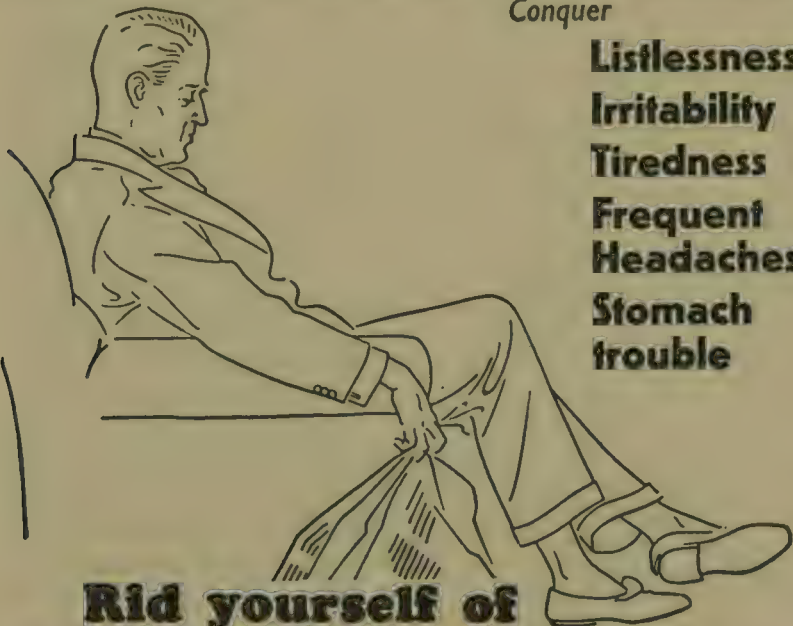
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CAUX—AND ITS SUMMER CHARMS.

By EDWARD E. LONG, C.B.E., F.R.G.S.

IT will need little imagination on the part of those who have known Caux in the winter-time, and who have enjoyed there the pleasures of winter sport and the comforts of the Caux Palace, to realise the seduction of its summer charms! Towering well over 3000 ft. above the lovely Lake of Geneva, with Montreux far below, spangling the lake-shore with its pretty white, tree-bowered villas, and Glion nestling

a myriad lights about the lake-shore and the slopes of the hills, with the stars scintillating in the clearest of skies o'erhead, create a fairyland!

Cut off from the cold winds of the north and east, Caux enjoys a splendid summer climate. With an abundance of sunshine, even on the hottest days there is a cooling breeze, and many of the most lovely walks lie through pine woods where the air is always fresh and fragrant. Passing into these, from meadows thickly carpeted with flowers of every hue, is a pleasant interlude in a perfect pastoral symphony. Exercise, under such conditions, is an undiluted pleasure.

A charming excursion from Caux is to ascend, by cog-wheel railway, to the Rochers de Naye, and gain a superb view, the widest possible, of the Lake of Geneva, the Alps of Savoy, and the country surrounding, descending to Caux on

foot. Then there is a fine cross-country walk to Les Avants; and the downhill walk to Glion, returning by the funicular, is very popular; whilst, for an all-day trip, you have the choice of from Montreux across the lake to Evian, in French Savoy, or to the thousand-year-old romantic Castle of Chillon, by lake-steamer from Montreux to Geneva or Lausanne; or by the Montreux-Bernese-Oberland railway, through beautiful country, to the pretty



A SWISS HOTEL IN A REMARKABLY FINE POSITION: THE CAUX PALACE HOTEL, WHICH HAS A COMMANDING VIEW OVER THE LAKE OF GENEVA, AND OF MONTREUX BY THE LAKESIDE FAR BELOW.

on the hillside a thousand feet beneath, Caux has the commanding position of an eagle's eyrie, and from its crest the view is one that is magnificent.

South-westwards, the azure blue of the lake merges into a haze of distance which enfolds the city of Geneva; westwards, the undulating lands of the lake-shore, among which lie Vevey and Lausanne, ascend to the mist-clad mountains of the Jura; southwards, across the lake, are the snow-clad heights of the Alps of Savoy, the Aiguilles Vertes, Chardonnet, Argentiére, and the sharply-defined Dents du Midi; to the east rises the great range of the Diablerets, with the wildest of mountain scenery in between, and northwards tower the gaunt crags of the Rochers de Naye, standing sentinel. Such is the view from Caux by day. At night, the gleams of



A GENERAL VIEW OF CAUX, SHOWING THE PLATEAU ON WHICH IT STANDS; WITH THE HIGH HILLS THAT FLANK THE VALLEY OF LES AVANTS FOR A BACKGROUND.



THE WONDERFUL BEAUTY OF THE COUNTRY ROUND CAUX: A VIEW SHOWING IN THE RIGHT BACKGROUND THE PEAK KNOWN AS THE DENT DE JAMAN, ABOVE WHICH ARE THE ROCHERS DE NAYE.

mountain resorts of Gstaad and Châteaux d'Oex.

Caux has excellent tennis courts, on which international tournaments are played during the season, and a nine-hole miniature golf course, whilst not far away, at Aigle, are the golf-links of the Montreux Golf Club. A fine motor road connects Caux with Montreux, and thus gives access to Lake of Geneva resorts and the Rhone Valley; and the frequent funicular service between the two places enables visitors to Caux to take full advantage of the pretty Montreux *plage* for a refreshing bathe. For the accommodation of its hotels, which derive their farm produce from their own estates, Caux is justly famed, and its easy access from London (just under eighteen hours) completes a list of attractions which make it a very desirable place for a summer holiday.

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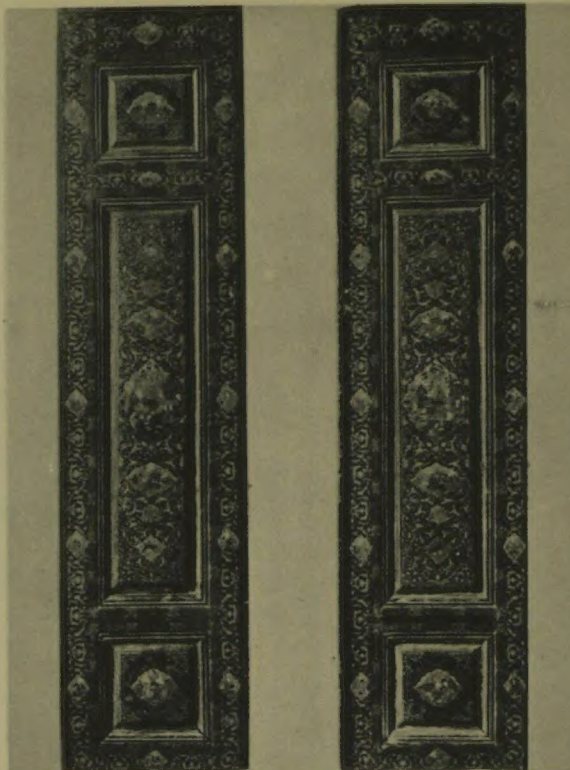
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"AFTER DARK," AT THE VAUDEVILLE.

As lively a revue as anyone could wish to see. It is as good as the Vaudeville has ever staged, which is high praise when we remember Mr. André Charlot's tenure there. Mr. Ronald Jeans, the author, is at his best. He shows us, in a sun-bathing scena, how familiarity breeds contempt for the feminine form; the snobbery that forces honest Yorkshire musicians to pose as foreigners; that the boy who knows little of Greek in 1923 is more familiar with wireless gadgets than his father in 1933. He has written a dozen or so sketches, and not one of them is unworthy of a place in any revue. The music, too, is particularly lively and tuneful, one number, "Isn't It Heavenly?" being likely to be the best seller of 1933. Mr. Nelson Keys, whether as a Yorkshireman, a Chinese boy, a Court jester, or Messrs. Eddie Cantor and Jack Hulbert, was at the top of his form. Mr. Charles Heslop was a distinct success, his one-man tennis match being as funny as anything seen on the stage for years. Miss Louise Browne was delightful in song, dance and sketch, and aroused great enthusiasm in a tiny ballet, "Farenheit." Altogether, this is a perfect specimen of the intimate revue.

To any of our readers who are thinking of making a pleasure-cruise, we would recommend a little book called "Cruising In and Around the Mediterranean," edited by Mr. C. W. Stokes, of the Canadian Pacific Railway (E. J. Burrow and Co., Ltd.; 2s. 6d.). It is divided into two sections, one dealing with the



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countries and ports of the Mediterranean, the other with the ship and life at sea. The latter will be found of practical value by an ocean tourist, for it conveys much information that he might find difficult to obtain elsewhere. The methods of navigation and working of a modern pleasure-cruiser are entertainingly explained in it, as well as the routine of social life on board. Such things as deck sports, how to recognise the rank of officers by their uniforms, the meaning of nautical terms and signals, and other matters that puzzle the average passenger, are dealt with; while useful and sound advice is given on the vexed subject of tipping. It contains numerous maps, plans, and illustrations, and has been written by seamen for landsmen and edited by a well-known figure in the cruising world.

Those of our readers who have not yet made up their mind about their summer holidays will be interested to learn that a special reduction of 30 per cent. on all ordinary return and circular tickets issued in Great Britain is announced by the Swiss Federal Railways (provided that the passenger intends to remain in Switzerland for at least seven days). The motor-coach services which tour the high passes participate in the concession. These tickets already carry a 15 per cent. reduction, so that this now brings the total to 45 per cent. Hotels and other services have also reduced prices. In these reductions the Swiss are seen to be taking a realistic view of the effects of world depression; and may be said to be meeting the British tourist half-way.

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